

VOGUE

A woman with dark hair styled in a 1950s fashion, wearing a tan-colored suit with a wide belt and a matching hat. She is also wearing a multi-strand pearl necklace and white gloves. The background is a solid dark color.

60c

APRIL 1

What your
clothes
owe you

...and where you may be
short-changing
your clothes

"You're
Richer than
You Think"

By Sylvia Porter

How to diet
while
travelling

What
to pack,
how
to pack—
and
what in



Duo milia praeterierunt annorum. Ecce tunicam novam vides!

Hanc tunicam, manicis carentem, forma gracili, simplici, gratiae plena, societas excogitavit Evan-Piconiana. Linteum textile, ab hibernia importatum, quod moygasheliense appellatur, miram lini nativi vim prae-
bet atque effectum, cuius clavi romani tam prisci sunt quam populus romanus. Evan-Piconiana

Our headline reads, "After 2000 years, a new tunic." It is slim, easy, bare-armed, graceful. Evan-Picone uses a marvelous natural cloth, Irish linen from Moygashel, in orange or lilac Roman Stripes that are completely new. Skirt and tunic about \$25.00 at only the finest stores. **Latin Scholars:** the most lucid translation of our Latin wins this lovely tunic and skirt gratis (free). Send entries (and size) to Evan-Picone, 1407 Broadway, New York City by May 15th. Quam bella es. Evan-Picone

Miss Bergdorf



This Is How The News Moves—in a dress that swings right along with the current feeling for flare. Its fluidity flows partly from the fabric itself—a supple crepe—and from a superb cutting of lily-shaped skirt, blouson top and back-paneled cowl. Rayon-and-acetate crepe in colors that are news to evenings-out—soft raspberry, mimosa yellow or gardenia white; and in black as well. Designed by Shannon Rodgers for Jerry Silverman in petite sizes 6 to 14. \$70. Fifth Floor

ON THE PLAZA • NEW YORK 19
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GOODMAN**
5TH AVENUE AT 58TH STREET

Black tie summer dress, with removable weskit. Elegant in black and white cotton. Sizes 5-15. About \$50. At De Pinna, New York; Frost Bros., San Antonio; Neusteter's, Denver; Julius Garfinckel & Co., Washington; Battelstein's, Houston; Jackson-Graves, Minneapolis.



MANISELLE

by
Betty
Carol

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V. - PATCÉVITCH Publisher

APRIL 1, 1961

COVER

The apricot idea—warm, sun-mellowed, flattering as spring weather—swept the collections in Paris and America this year. Dior's gentle, hip-fitted suit of apricot tweed, shown here, follows the Paris swing to monochromes—even the beads are apricot. Suit copied by Marquise in Anglo wool with grainy silk gilet, for Saks Fifth Avenue. Copies also at Woodward & Lothrop; Jenny's; Harzfeld's. The lipstick—a tanned tangerine—is Germaine Monteil's new Riviera with super-lumium; more about this on page 62.



WILLIAM KLEIN

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MARIA MARTEL PHOTO
HAT, DIOR NEW YORK



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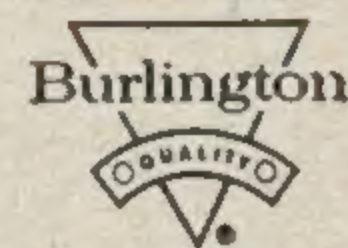
Boston

Skyline



Gale & Lord

blazer stripe
for the most urbane
of shirtdresses by Ben Reig.



1407 BROADWAY, NEW YORK 18, N.Y. A Division of Burlington Industries

OUR SILK CHIFFON SHADOWPLAY, DRIFTING OVER A BODICE
OF CHANTILLY LACE AND A SLIP-SKIRT OF CREPE, 125⁰⁰

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Handwritten signature

Jacket — long.

Skirt — flared, pleated.

Yes,

this is the suit

with all the news.

Oatmeal or bright green

linen, 99.50

at Lord & Taylor alone.

Hattie Carnegie



Hattie Carnegie from hat to hem:

Lady finger silk costume with

party cake braid, only at

Hattie Carnegie Ready to Wear Salons;

White straw roller; gilt with turquoise

ear clips and bracelets; the aura of

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Ben Barrack tailors double silk chiffon that packs like a handkerchief, weighs as little, emerges ready for wear. 8-16. Citron, pink or blue, 90.00. The J. L. Hudson Co., Detroit



the magic flair

A tiny chain is concealed
in the blouse hem...and
presto...the straight front,
the wonderful flair-in-
back! Black silk, 8 to 16,
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Waiting for someone important

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And inside this '61 Buick, what a wonderful sense of *comfort*. There's extra room for shoulders, legs (your highest high-fashion hat, too, when the top is up).

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Full-size '61 BUICK

Today you'll know it's Spring!

Dress By Harvey Berin. Furs by Mattie Carnegie.
So Natural Salon Wave by REALISTIC.
Jewels by Van Cleef & Arpels. ©Revlon, Inc. 1961

B-z-z-zing......the Honey Bee Girl is here!

Revlon creates

'honey bee pink'

A new burst-of-honey pink...for a new kind of girl!

Meet the Honey Bee Girl... such a feminine female!

Is it any wonder that most of life's honey seems
to be gathered for her?

So be dark, be fair...or whatever your hair...
but, oh, be a Honey Bee today!

Let this glorious golden pink have its way on your lips
and fingertips and with everything you wear.

Simply delicious—what a girl this is! After all—
wasn't the honeymoon named for her?



Revlon's 'Honey Bee Pink'...in extra-creamy
'Lustrous' and extra-lasting 'Lapelite' lipstick.
Cream and Frosted Nail Enamel to match.
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Van Cleef and Arpels.



6-piece place setting \$39.75. 32-piece service for eight \$224.00. F.T.I.

PETITE FLEUR fresh as the spring and fair as the bride
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For further information on this new pattern and 16 others, write Reed & Barton, Dept. V41, Taunton, Massachusetts





Charles of the Ritz



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...lingerie that takes care of itself

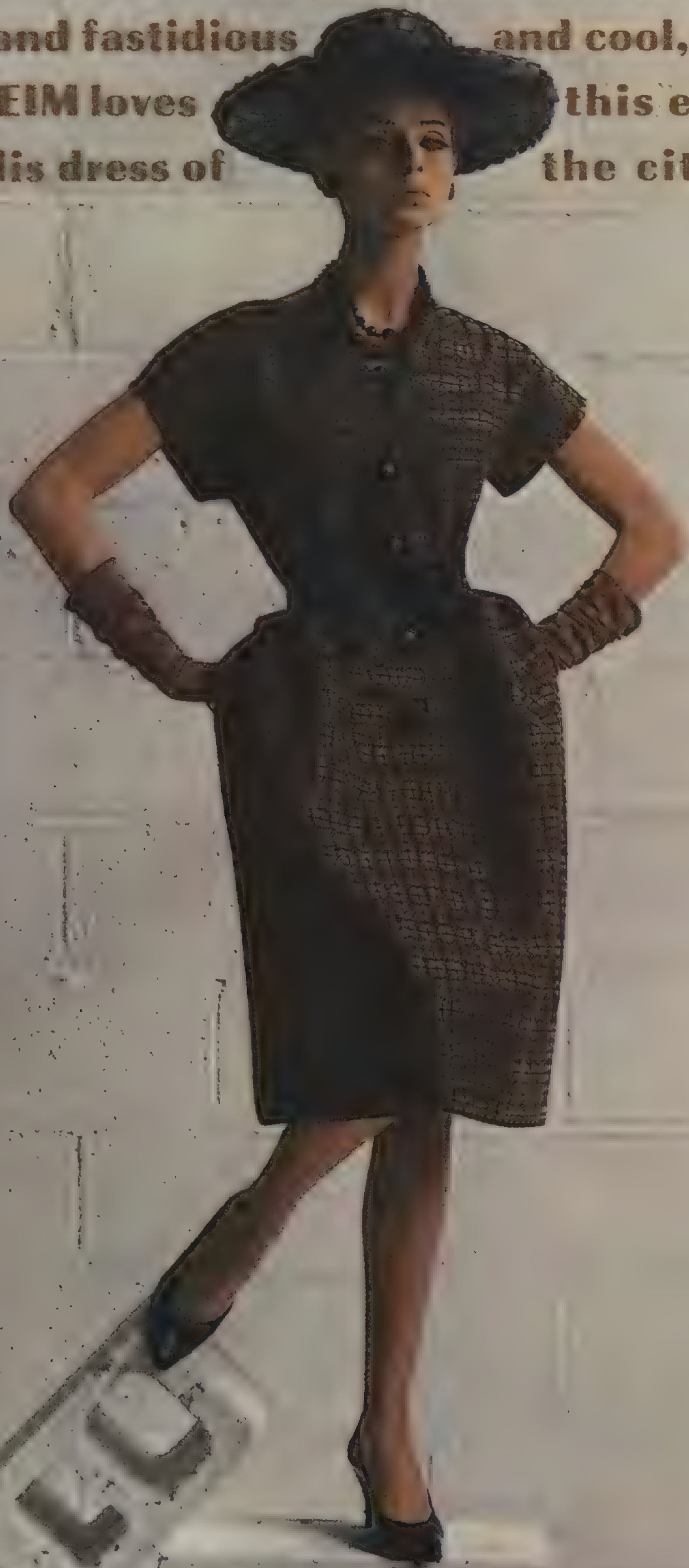
Fresh as the promise of Spring . . . the fitted waltz gown and graceful peignoir ensemble in airy Blendaire® Batiste, with the look of hand-detailing that only the finest French nylon lace and embroidery can give. In white, petal, azure. Ensemble, \$15.00. Gown, alone, \$6.00. At fine stores everywhere.

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POLYESTER



The chicness here: Galey & Lord's jacquard of **65% "Dacron"® polyester fiber and 35% cotton** in the smashing mosaic of blacks and browns shown here. Sizes 8 to 20. About \$70. At Joseph Magnin, California; "28" Shop, Marshall Field & Co., Chicago; Neiman-Marcus, Dallas and Houston; Dayton's Oval Room, Minneapolis; Lord & Taylor, N.Y.; Montaldo's, all stores.

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabric or dress shown. BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY





NEW FOCUS OF FASHION: **the Cover**



THE LONG VIEW:

dresses by David Crystal
— a delicious rush of
freshness that says
“Summer — now.”

The colors: breeze-light.

The skirts: breeze-full.

The sleeves: all-or-nothing.

All in Arnel jersey, all with a
special talent for making
every girl suddenly
a Cover Girl!

Girl look

DRESSES BY DAVID CRYSTAL—NEW COVER GIRL MAKE-UP BY NOXZEMA

AT B. ALTMAN & CO., NEW YORK, AND OTHER FINE STORES LISTED ON LAST PAGE.



NEW FOCUS OF FASHION:

FROM NOXZEMA AND DAVID CRYSTAL

^{THE} Cover Girl look

THE CLOSE-UP: A Cover Girl Complexion — yours with Noxzema's fabulous discovery, a glamor make-up that's actually *good* for your skin! New Cover Girl liquid and pressed powder—medicated and antiseptic to pamper problem skins, protect perfect skins, make every skin look Cover Girl beautiful. Extra blessing: antiseptic powder keeps puff nearly germ-free. Smells *nice* too!



3 glamorous shades—3 exciting compacts \$1⁵⁰ plus tax

The pick of America's Cover Girls from left to right:
Lucinda Hollingsworth—Nenna Von Schlebrugge—
Isabella Albonico—Jan Rylander.



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Invitation

spectator with a
dressy fashion point

The look: The play's a hit . . . but you're the main attraction in cashmere and silk worn with dressy spectator pumps for that Life Stride look of perfection.

The shoe: The spectator look on a new fashion tangent: tri-toned calf (bone, ecru and light brown) with stiletto heel and toe.

12⁹⁹

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life stride®
the young point of view in shoes



Photographed at the Westport Country Playhouse

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals—all of which have been thoroughly tested in Brown Shoe Company's Quality Control Laboratories • LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI



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BEAUTY
of form
subtly
emphasized
BY
fine-textured
florentine
finished gold

14K cultured pearl ring with diamonds \$49.50. 14K gold bangle bracelet with choice of 7 sapphires or 7 rubies \$137.50. 14K leaf brooch with braided halo \$49.50. 14K earclips with braided halo \$47.50. 14K diamond-eyed mink with ruby-studded collar on disc charm \$71.50. (ILLUSTRATIONS ARE ACTUAL SIZE). ■ Available at all the fine stores listed. To order by mail, write directly to the store nearest you. Prices include Federal Tax and postage. ■ Write to your area jeweler for booklet of wedding and graduation gifts.

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Handmacher's six new Weathervanes were photographed in Australia, untrammelled vacationland, by Tom Hollyman.

Handmacher launches six new Weathervane suits!

Inspiration: the sleek lines and never-before luxury of P&O-Orient's graceful Oriana—the newest, largest, and fastest liner in the Pacific!

It's summertime in Australia where we met *Oriana* on her maiden voyage. The young lady basking in the Sydney sun above is wearing a new Weathervane suit cut from imported cotton by *Earl-Loom*, lit up with big disk buttons. \$35.95 at: B. Altman, New York; Halle Brothers, Cleveland; Frost Brothers, San Antonio; H. Liebes, San Francisco. *(continued)*



Run away to sea suits

Voyaging maidens on a maiden voyage. Lazy days at sea in the gentle South Pacific sun. Glittering parties. Fascinating people. A delightful prospect on P&O-Orient! And up ahead—Australia! New Weathervane suits are perfect for the whole happy affair.

Left: Swirling, pleated-all-around skirt, cardigan jacket, with blouse and belt. Perfect for watching a cricket match at sea. (They even play baseball on P&O-Orient liners!) Fabric by *Earl-Loom*. \$40 at: The J. L. Hudson Company, Detroit; Haggarty's, Los Angeles; Jelleff's, Washington.

Facing page: A sleek three-piece costume in rich colors with a ring collar that frames your face with flattery. Photographed before the John Piper mural in *Oriana's* sumptuous Princess Room. The suit is \$40 at: Chas. A. Stevens, Chicago; John Wanamaker, Philadelphia; Harzfeld's, Kansas City. The trip to Australia on P&O-Orient Lines? From just \$740 at your travel agent's.

All six styles shown available at every store mentioned in this section. See Page 186 for additional Weathervane stores. (continued)



LEFT: Model meets marsupial in Sydney's storybook Taranga Park Zoo. ABOVE: Bondi Beach, one of two dozen beaches within a half hour of Sydney.

Handmacher's Weathervanes take you anywhere "Down Under"

Left: The impeccable three-part traveler with margins of braid at left was photographed at Taranga Park Zoo in Sydney—an enchanting city that combines the charm of London and glitter of New York with a carefree air all its own. The fabric is from *Earl-Loom*. The price, \$40 at: Kaufmann's, Pittsburgh; Burdine's, Miami; Dayton Company, Minneapolis.

Above: A visit to Bondi Beach and its lifesavers calls for comfort with a flair. The Weathervane shown above—with its cropped jacket, slim skirt and collared blouse—is flawlessly tailored in free-from-care fabric: Dacron® and cotton from *Earl-Loom*. \$40 at: Famous-Barr, St. Louis; Best Apparel, Portland and Seattle; Stewart Dry Goods, Louisville. (continued)



Photographed at the taffrail of P&O-Orient's golden Oriana. That's the famous Sydney Bridge in the background.

Bon Voyage! in a Handmacher

The *Weathervane* suit above has a fitted, belted, and precisely cut jacket. The skirt is tailored with easy, fluid lines. A graceful combination, just right for bon voyage parties when you sail from Australia bound for home by way of the South Pacific or Europe. The suit is \$30 at: Regenstein's, Atlanta; Union Company, Columbus; Block's, Indianapolis; Flah's, Albany and Syracuse; Smartwear-Emma Lange, Milwaukee. Fabric by *Earl-Loom*. All six styles shown available at every store mentioned in this section. See Page 186 for additional *Weathervane* stores.

Jr.sophisticates marks out the modern idiom in Mondrian inspired squares on white . . . two-part linen-weave rayon in sizes 3—15, about \$30. Jr. Sophisticates Co., Inc., 498 Seventh Avenue, N. Y. 18. Canada: J. H. Warsh, 130 Spadina, Toronto.



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Something to shout about has happened to fashion: Fortrel, the new Celanese polyester fiber. Suddenly, full pleated skirts are going driving; Fortrel keeps every pleat in press. Smooth little sheaths are going from desk to date; Fortrel doesn't let them wrinkle. Vivid new printed voiles are going dancing; Fortrel won't allow them to crush or wilt. Now raincoats wash in the machine . . . vacation dresses unpack uncrumpled. And all of them glow with a new intensity of color . . . because of Fortrel. Lively good looks and brilliant performance give the new fabrics of Fortrel vitality. And Fortrel's vitality keeps you looking flawless all day. This is Fortrel's first summer. For stores carrying Fortrel fashions, see page 45. On the following seven pages, discover Fortrel.

Celanese
NEW POLYESTER FIBER

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Celanese Fibers Company, 180 Madison Ave., N. Y. 16 (a division of Celanese Corporation of America)



DISCOVER FORTREL WITH ARKAY JRS. *Fortrel* always travels first-class. You go exploring on foot, but this Folker Fabrics broadcloth of 65% Fortrel polyester and 35% cotton looks as if you'd gone by air-conditioned limousine. No "weary tourist" wrinkles. Yet you scarcely press this drip-dry dress! Smart clothes never traveled so well before. Discover Fortrel! White, mocha, black; beige, powder blue, brown; powder blue, emerald, navy; 3-15. About \$25 at Lord & Taylor, N. Y. & branches; The Higbee Co., Cleveland; The J. L. Hudson Co., Detroit; Jordan Marsh, Miami & Ft. Lauderdale; Rich's, Atlanta. More stores on page 45.

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Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER



DISCOVER FORTREL WITH MARTINETTE PETITES! *Fortrel* gives prints new color excitement. Even a subdued pattern—like this sheer 65% Fortrel polyester and 35% cotton voile by Renoir—has clear color definition. No faded, fuzzy tones—even after machine washing! Color—like crispness and creaselessness—is part of the flawless new Fortrel look. Cool prints were never like this before! Discover Fortrel! Jacket dress, toast, green, blue; 8-20 petite, about \$40. Lord & Taylor, N. Y. & branches; The Higbee Co., Cleveland; Marshall Field & Co., Chicago; J.W. Robinson, So. Calif.; Stix, Baer & Fuller, St. Louis. More stores, page 45. Celanese® Fortrel® is a trademark of Fiber Industries, Inc.

Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER



DISCOVER FORTREL WITH McMULLEN! *Fortrel* gives broadcloth a new fashion personality. The vitality of Crown Fabrics new 65% Fortrel polyester and 35% Avron rayon lets you be carefree at last! No more "rushing home to change" for an impromptu date. Why should you? Your impeccably tailored McMullen classic is still crisp. Yet it's machine-washable, needs only touch-up ironing. Fashion was never such fun before. Discover Fortrel! Navy, black, gold, beige; 8-18. About \$35. Lord & Taylor, N. Y.; L. S. Ayres, Indianapolis; Frederick & Nelson, Seattle; Marshall Field, Chicago; Rich's, Atlanta. More stores, page 45.

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Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER



DISCOVER FORTREL WITH LESLIE FAY! *Fortrel* brings the hot-weather sheer to life. Renoir's new 65% Fortrel polyester and 35% cotton voile is cool, creaseless, crushless, alive with vibrant color—enchanting! Fortrel keeps it from going limp in the heat, or losing its looks in the washer. Summer comfort was never like this before. Discover Fortrel! Blue, green, gray; 10-18 petite. About \$20 at Lord & Taylor, New York & branches; Frederick & Nelson, Seattle; The Higbee Co., Cleveland; Hochschild Kohn & Co., Baltimore; Marshall Field, Chicago; Roos-Atkins, San Francisco and branches. More stores, on page 45.

Celanese® Fortrel® is a trademark of Fiber Industries, Inc.

Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER



DISCOVER FORTREL WITH ALIX OF MIAMI. *Fortrel* topples all the old beachwear traditions; lets you swim and sun all day in ruffles and ribbons, without wilting. Reltex broadcloth of 65% Fortrel polyester and 35% cotton now has the St. Tropez touch of "broderie anglaise". Yet it's machine-washable; dries crisp and creaseless. Being the best-dressed girl on the beach was never so simple before. Discover Fortrel! Suit, 8-20; about \$26. Shirt; S, M, L; about \$18. White, pink, aqua. Lord & Taylor, N. Y. & branches; Filene's, Boston; Jordan Marsh, Miami & Ft. Lauderdale; Marshall Field, Chicago; J. W. Robinson, Calif. More stores, page 45.

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NEW POLYESTER FIBER



DISCOVER FORTREL WITH BRIELLE! *Fortrel* makes marvelous town clothes happen. In fabrics you've never seen before. Like Waldburger's new 65% Fortrel polyester and 35% cotton, with crisp tucked ribbing woven right in. It stays wrinkle-free all day—despite cabs, conferences, concerts under the stars. Dip it in suds; ironing's optional. City Summers were never so cool before. Discover Fortrel! Black, navy, brown; 10-20. About \$30. Lord & Taylor, New York & branches; The Higbee Co., Cleveland; The J. L. Hudson Co., Detroit; J. W. Robinson, Los Angeles & branches; Roos-Atkins, San Francisco & branches. More stores, page 45.

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Celanese
NEW POLYESTER FIBER



DISCOVER FORTREL WITH SHERBROOKE. *Fortrel* turns rain into a new fashion adventure. Button up this yarn-dyed check of 65% Fortrel polyester and 35% cotton by Earl-Loom, and dare the elements to dampen its high spirits. Or yours. They won't. A downpour is just another machine-washing as far as Fortrel's concerned; it dries out swiftly, wrinkle-free. Weathering a storm was never so carefree before. Discover Fortrel! Gold or grey checks; 5-15 jr., 6-16 petite; about \$30. Lord & Taylor, N.Y. & branches (petite only); Dayton's, Minneapolis; The J. L. Hudson Co., Detroit; Miller & Rhoads, Richmond; Roos-Atkins, San Francisco & branches. More stores on page 45.

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Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER



Van Raalte

because
you love
nice things

LINGERIE • GLOVES • STOCKINGS

Side-Slashed Slip #73152 in our own shimmering all nylon tricot—Satin Suavette—with all nylon Calais Rose lace. In Melon Rind; also in Spray Pink with Silver Sand, Spray Nymph with Surf Sand, Foam with Surf Sand. Sizes 32-42. \$14.95.

Discover Fortrel!

THE FIBER THAT KEEPS ITS PROMISE

at these distinguished stores

All the fashions with Fortrel on pages 37-43 not at all stores.

Alabama	
Birmingham	*Loveman's
Mobile	Gayfers
Arkansas	
Little Rock	M. M. Cohn Co.
California	
Los Angeles	J. W. Robinson
San Diego	Marston's
San Francisco	*Roos-Atkins
Stockton	Katten-Marengo
Colorado	
Denver	May-D & F
Florida	
Jacksonville	Furchgott's
Miami	Jordan Marsh
Tampa	Maas Bros.
West Palm Beach	Belk's
Georgia	
Atlanta	*Rich's
Augusta	J. B. White
Savannah	Levy's
Illinois	
Chicago	Marshall Field
Indiana	
Evansville	DeJong's
Indianapolis	L. S. Ayres Co.
Iowa	
Des Moines	Younkers
Kansas	
Mission	Macy's
Wichita	Inne's
Kentucky	
Louisville	Stewart's
Louisiana	
New Orleans	Maison Blanche
Massachusetts	
Boston	Filene's
Worcester	Filene's
Maryland	
Baltimore	Hochschild Kohn & Co.
Michigan	
Detroit	The J. L. Hudson Co.
Grand Rapids	Steketee's
Minnesota	
Minneapolis	Dayton's
St. Paul	Dayton's
Missouri	
Joplin	Macy's
Kansas City	Macy's
St. Louis	Stix, Baer & Fuller
Nebraska	
Lincoln	Horland Swanson
Omaha	Brandeis
New York	
Buffalo	Hens & Kelly, Inc.
New York City	*Lord & Taylor
Rochester	B. Forman Co.
Syracuse	The Addis Co.
North Carolina	
Charlotte	*Belk's
Greensboro	Belk's
Ohio	
Akron	M. O'Neil Co.
Cincinnati	Pogue's
Cleveland	The Higbee Co.
Toledo	Lasalle's
Youngstown	Strauss-Hirshberg
Oregon	
Portland	Meier & Frank
Pennsylvania	
Erie	Trask Prescott & Richardson Co.
Scranton	Cleland Simpson
Wilkes Barre	Fowler, Dick & Walker
Rhode Island	
Providence	Gladding's Inc.
Tennessee	
Chattanooga	Miller Bros. Co.
Knoxville	Millers, Inc.
Memphis	Lowenstein's
Nashville	Cain Sloan Co.
Texas	
Corpus Christi	Lichtenstein's
El Paso	The Popular Dry Goods Co.
San Antonio	Joske's of Texas
Utah	
Salt Lake City	ZCMI
Virginia	
Norfolk	*Smith & Welton
Richmond	*Miller & Rhoads, Inc.
Washington	
Seattle	Frederick & Nelson
Wisconsin	
Madison	Harry S. Manchester, Inc.
Milwaukee	Gimbels

*and branches



Fortrel® is a trademark of Fiber Industries, Inc.

THE NIGHT THE TV SET BROKE DOWN

BY PATRICK CAMPBELL

We became engaged, the other evening, in the unique social event of dining with some neighbours. They were, naturally, new to our off-rural, semi-village, dormitory suburb.

Here, the social indolence or diffidence of the English cuts them off from all communal life, save for wives passing taut greetings in the butcher's or Sunday morning exchanges between the husbands in the pub, where onion fly, bindweed, or faulty lawn mowers draw us into momentary fusions of the soul.

This new man and I got together over his clogged cesspit, a subject which always goes well in this area.

About half the Irish nation passed through here a year ago with pick and shovel, digging miles of main drain which they subsequently smoothed over and covered up, without effecting any junction with the houses.

I was glad to give the new arrival the address of an elite task force from Ballyhaunis, now resident in Paddington, who would return in their own time and join him to the mains for as little as three hundred pounds, converting the cesspit, simultaneously, into a swimming pool, if the enterprise caught his fancy.

Grateful for so much useful information, he asked my wife and me to dinner.

It went only fairly well.

We spent the first course advising them of the total incompetence and criminal rapacity of various local odd-job men, to find shortly afterwards that they already had three of them on the payroll, and that they were giving every satisfaction.

With the second course, we gave them the low-down on the unspeakable private lives of their immediate neighbours, to discover, too late, that they had been close personal friends since 1939.

With coffee and brandy in the sitting room it seemed a wise investment on the part of the host to ask if we would like to look at television.

We said that there was possibly nothing in the whole universe that would please us more. A general bustle, alive with relief, followed, in which the hostess lined up chairs for the guests, dead centre for viewing, while the host switched on the opium-spreader, giving it ninety per cent volume to discourage further conversation.

I just had time to see that the usual bunch of bully-boys in trench coats from an unnamed European Power were at it again, about to give a clean young Englishman the hatchet, when the whole lot of them slipped sideways, right off the screen.

A shower of what looked like lumpy rice pudding dotted with raisins followed, and then the whole thing went blank.

A volley of shots rang out, and a voice cried: "Now vee see who iss loffink!" But we couldn't see anything at all.

The host fiddled with the horizontal hold and the other lost causes for a long time, but I knew we were done.

Once you get rice pudding with raisins you've had your home entertainment until the maintenance man comes round three weeks later and asks what you've been doing to a brand-new set to get it into a state like this.

The host switched off. We rearranged the chairs again and sat looking at one another in a silence which, if you had cut it into strips and wrapped it round, would have soundproofed a battery of pneumatic drills.

I thought of bringing up the cesspit subject again, but considered it unsuitable for mixed company. Suddenly, then, the host said to his wife: "What about giving (Continued on page 70)"

you may balance your checks but what about your skin ?

Your complexion is very much like your checkbook.

You have to constantly replenish the funds against which you draw.

If you lead a busy life, eat rich foods, drink rich drinks, skip your rest and in general lead what I call the Continental life — your skin pays the penalty.

It begins to wrinkle, look grey and sallow, takes on a tired appearance. I created my Beauty Treatment Trio to replenish the ingredients the skin loses every day. I designed it in just three simple steps — no 27 bottles and 63 procedures. The Trio treatment takes 5 minutes.

The first step is a superb masseuse-like cleansing. The second step, balancing and the third, moisturizing. You will be frankly amazed at the difference in your skin, the freshness of it and the beauty of it when you try my plan. At America's fine stores and in Rome.

Or write

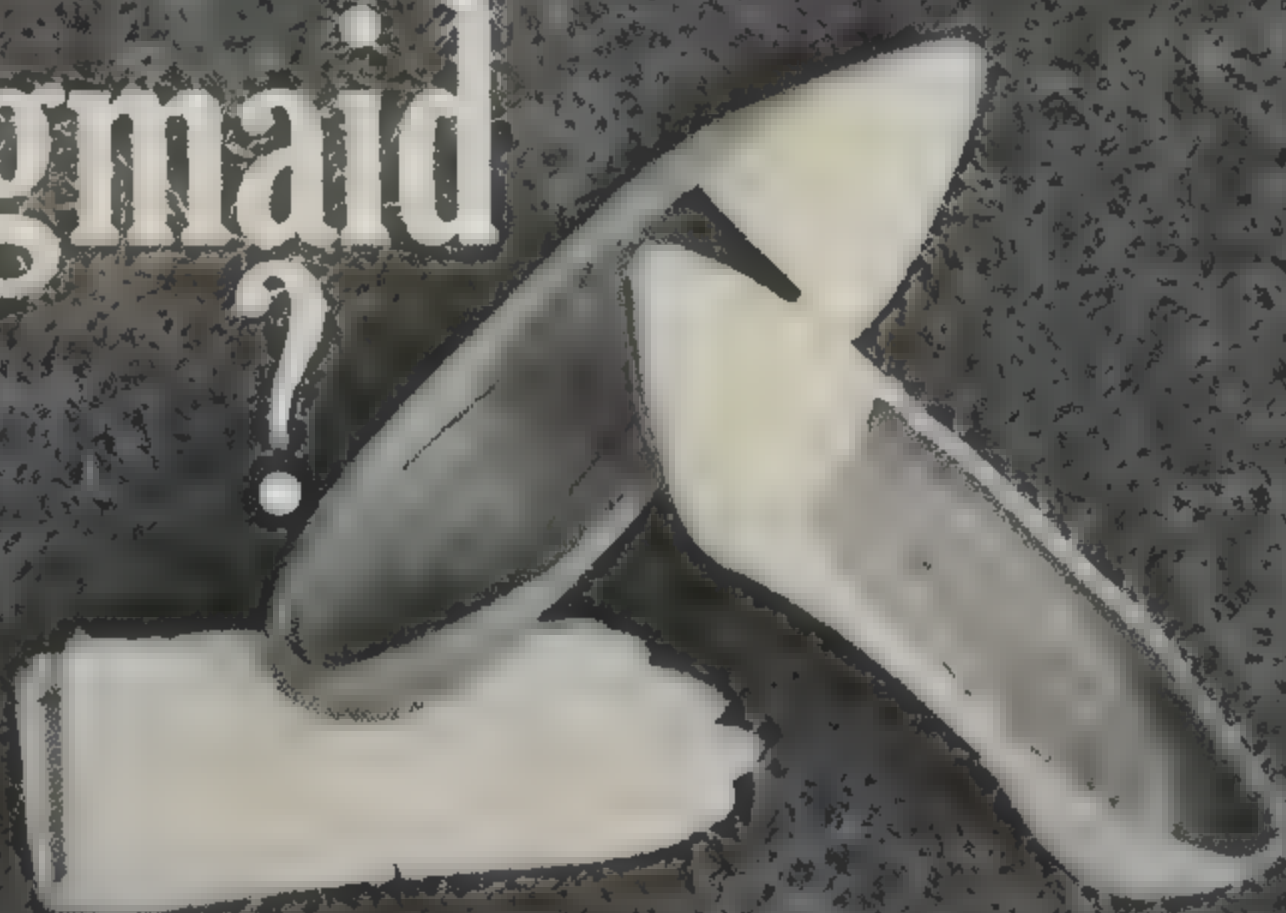
PRINCESS

MARCELLA BORGHESE

666 FIFTH AVENUE, NEW YORK



are you a
Springmaid
?



Your sun-and-shade dress says yes! It must be a Springmaid cotton—what else would a Springmaid wear? Deep eyelet and embroidery banded sun dress with its sun-shading jacket by **Nelly Don** in Springmaid Constanta sheer. Sand, light blue or mint with deeper shades of embroidery. Sizes 8 to 18. \$25. For nearest store, write Nelly Don, Kansas City, Mo. or Springmaid, 1457 Broadway, N. Y.

CAPEZIO SHOES



COSTUME BY BETTY METCALF

I dreamed I walked a tightrope
in my *maidenform^{*}bra*

Sweet Music^{*}...new Maidenform bra...has fitted elastic band under the cups for easy breathing; and reinforced undercups to **keep** you at your peak of prettiness! White in A, B, C cups, 2.50

*REG. U.S. PAT. OFF. BY MAIDENFORM, INC.—MAKER OF BRAS, GIRDLES AND SWIMSUITS. ©1961



Sensibly Young

SENSIBLY YOUNG dress on opposite page—shown above without jacket. Dress at right is another cool ENKA Sheer “45” fashion in a photo-mural type print. Special feature is its wonderful multi-gored skirt—lined in taffeta. Sizes 12½ to 26½ in turquoise, gray, blue on white, green on white. About \$23 (slightly higher on West Coast). You will find both at the stores listed on the opposite page and those listed below. Or write: Sensibly Young Fashions, 1400 Broadway, New York 18, N. Y.

City	State	Store Name
Akron	Ohio	Polsky's
Albuquerque	N. M.	Kistler-Collister
Allentown	Pa.	H. Leh & Co.
Altoona	Pa.	Wm. F. Gable Co.
Appleton	Wisc.	H. C. Prange Co.
Atlanta	Ga.	Rich's
Augusta	Ga.	Fifth Avenue Shoppe
Austin	Texas	T. H. Williams & Co.
Baltimore	Md.	Hutzel Bros.
Barberton	Ohio	Marshall's
Baton Rouge	La.	D. H. Holmes Co., Ltd.
Beaver Falls	Pa.	H. M. Sakraida
Birmingham	Ala.	Loveman, Joseph & Loeb
Bloomington	Ill.	W. H. Roland
Boston	Mass.	Filene's
Bridgeport	Conn.	Meigs & Co.
Brooklyn	Mass.	Ganley's
Brooklyn	N. Y.	Abraham & Straus
Buffalo	N. Y.	Wm. Hengerer Co.
Chambersburg	Pa.	Leiter Bros.
Charleston	S. C.	Kerrison's
Charleston	W. Va.	The Vogue Shop
Charlotte	N. C.	Ivey's
Cincinnati	Ohio	John Shillito Co.
Clearwater	Fla.	Daniels, Inc.
Columbia	S. C.	Tapp's
Columbus	Ga.	Kayser-Lienthal
Columbus	Ohio	F & R Lazarus Co.
Dallas	Texas	E. M. Kahn & Co.
Danville	Va.	Thalhimer's
Davenport	Ia.	Petersen-Harned-Von Maur
Dayton	Ohio	Rike-Kumler Co.
Dayton	Ohio	Thal's
Daytona Beach	Fla.	Furchgott's
Denver	Colo.	Denver Dry Goods Co.
Des Moines	Ia.	Younker Bros.
Duluth	Minn.	Edward F. Wahl Co.
Durham	N. C.	Ellis Stone & Co.
Elgin	Ill.	Ackemann Bros.
Elmira	N. Y.	Personius & Malone
Fort Smith	Ark.	Pollock Stores
Fort Wayne	Ind.	Wolf & Dessauer
Fort Worth	Texas	Monnig Dry Goods Co.
Garden City	N. Y.	Abraham & Straus
Grand Forks	N. D.	Bray's
Grand Rapids	Mich.	Blanche Le Baron
Greensboro	N. C.	Ellis Stone & Co.
Greensburg	Pa.	A. E. Troutman Co.
Greenville	S. C.	Meyers-Arnold Co.
Hagerstown	Md.	Leiter Bros.
Harrisburg	Pa.	Pomeroy's
Hartford	Conn.	Sage Allen & Co.
Helena	Ark.	Ada's
Hempstead	N. Y.	Abraham & Straus
Houston	Texas	Foley's
Indianapolis	Ind.	H. P. Wasson & Co.
Jackson	Miss.	McRae's
Jackson	Miss.	The Vogue Shop
Jacksonville	Fla.	Furchgott's
Johnstown	Pa.	Penn Traffic Co.
Kankakee	Ill.	Alden's
Kansas City	Mo.	Macy's
Kingston	N. Y.	Weisberg's
Lafayette	La.	Abdalla's
Lancaster	Pa.	Watt & Shand
Leonardtown	Md.	Janice
Lewiston	Me.	Ward's
Little Rock	Ark.	Watson Fashions
Long Beach	Calif.	Schick's
Louisville	Ky.	Kaufman Straus Co
Macon	Ga.	Snyder's
Mankato	Minn.	La Vogue



City	State	Store Name
Mansfield	Ohio	H. L. Reed Co.
Memphis	Tenn.	The Landres Co.
Middletown	Conn.	Wrubel's
Monroe	La.	The Palace (Masur Bros.)
Montgomery	Ala.	Fashion Shop
Nashville	Tenn.	The Harvey Co.
Newark	N. J.	L. Bamberger & Co.
New Castle	Pa.	Strauss-Hirshberg Co.
New London	Conn.	Woman's Shop
New Orleans	La.	D. H. Holmes Co., Ltd.
Norfolk	Va.	Ames & Brownley
Oakland	Calif.	H. C. Capwell Co.
Oak Park	Ill.	W. Y. Gilmore & Sons
Ogden	Utah	Wolfer's
Oklahoma City	Okla.	Peyton-Marcus
Opelousas	La.	Abdalla's
Orlando	Fla.	Ivey's
Ottumwa	Ia.	T. J. Madden Co.
Omaha	Nebr.	J. L. Brandeis & Sons
Omaha	Nebr.	Thomas Kilpatrick Co.
Parkersburg	W. Va.	Dils Bros.
Pasadena	Calif.	Draper's Studio of Modes
Patterson	N. J.	Quackenbush Co.
Pawtucket	R. I.	Chernack & Rosen
Phoenix	Ariz.	Diamond's
Pittsburgh	Pa.	Joseph Horne Co.
Plainfield	N. J.	Tepper's
Plattsburg	N. Y.	Merkel's
Ponca City	Okla.	Frolich's Style Shop
Portland	Me.	Porteous, Mitchell & Braun Co.
Portland	Ore.	Meier & Frank Co.
Portsmouth	Va.	The Famous
Poughkeepsie	N. Y.	Luckey, Platt & Co.
Raleigh	N. C.	Ivey-Taylor Co.
Reading	Pa.	C. K. Whitner Co.
Richmond	Ind.	The Geo. H. Knollenberg Co.
Richmond	Va.	Thalhimer's
Roanoke	Va.	S. H. Heironimus Co.
Rochester	N. Y.	B. Forman Co.
Sacramento	Calif.	Weinstock, Lubin & Co.
Salt Lake City	Utah	Z. C. M. I.
San Antonio	Texas	Joske's
San Diego	Calif.	The Marston Co.
San Francisco	Calif.	The Emporium
San Jose	Calif.	Gaskill's
San Jose	Calif.	Hughes Stores
Savannah	Ga.	Fine's
Schenectady	N. Y.	The Wallace Co.
Scranton	Pa.	Scranton Dry Goods Co.
Seattle	Wash.	The bon Marche
Selma	Ala.	Isadore Kayser
Sheboygan	Wisc.	H. C. Prange Co.
Shreveport	La.	The Hearne Dry Goods Co., Ltd.
So. Bend	Ind.	Kobertson's
Spartanburg	S. C.	Aug. W. Smith Co.
Spokane	Wash.	The Crescent Store
Springfield	Mass.	Albert Steiger Co.
Stamford	Conn.	Mantell & Martin
Stockton	Calif.	The Sterling
St. Petersburg	Fla.	McIntyre's
Syracuse	N. Y.	L. A. Witherill
Toledo	Ohio	Lamson Bros. Co.
Troy	N. Y.	Up To Date
Tulsa	Okla.	The Froug Co.
Tucson	Ariz.	Gus Taylor
Union	S. C.	Wilburn Dry Goods Co.
Union City	N. J.	A. Hoitshausen
Uniontown	Pa.	N. Kaufman
Utica	N. Y.	Doyle-Knower Co.
Vicksburg	Miss.	Valley Dry Goods Co.
Vincennes	Ind.	Joseph's
Walla Walla	Wash.	Gardner & Co.
Waterbury	Conn.	Musler-Liebeskind
Waterloo	Ia.	Sweeney Co.
Waynesboro	Pa.	Leiter Bros.
Wichita	Kansas	Innes
Wilkes-Barre	Pa.	Fowler, Dick & Walker
Williamsport	Pa.	Worth's
Worcester	Mass.	Denholm & McKay Co.
Youngstown	Ohio	G. M. McKelvey Co.
Zanesville	Ohio	H. Weber, Sons & Co.

Five winners for the house

Here, five picked for 1961 International Design Awards by the American Institute of Decorators.

Their communal properties: imagination, economy, near-indestructibility, and the look of something very attractive.

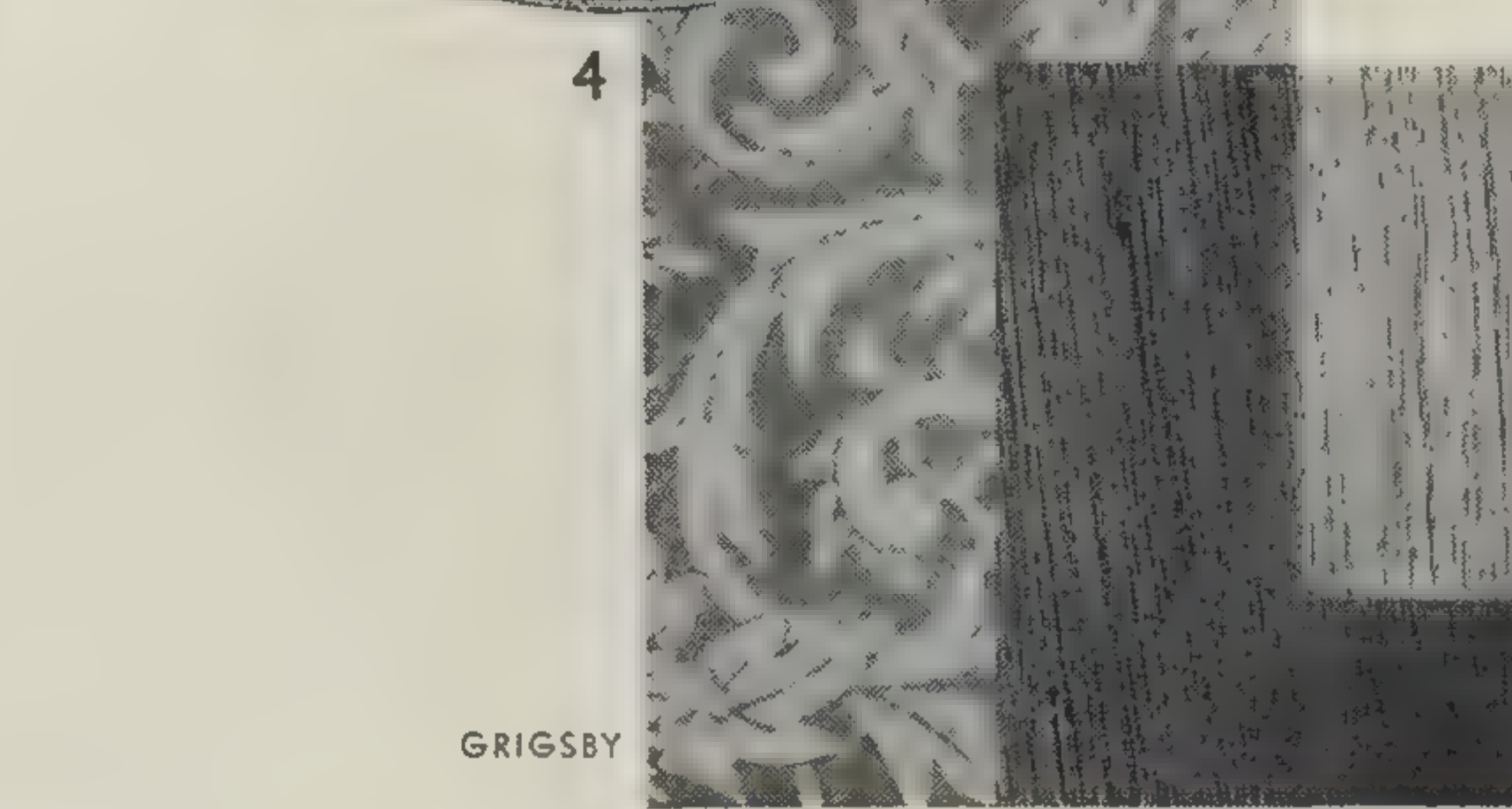
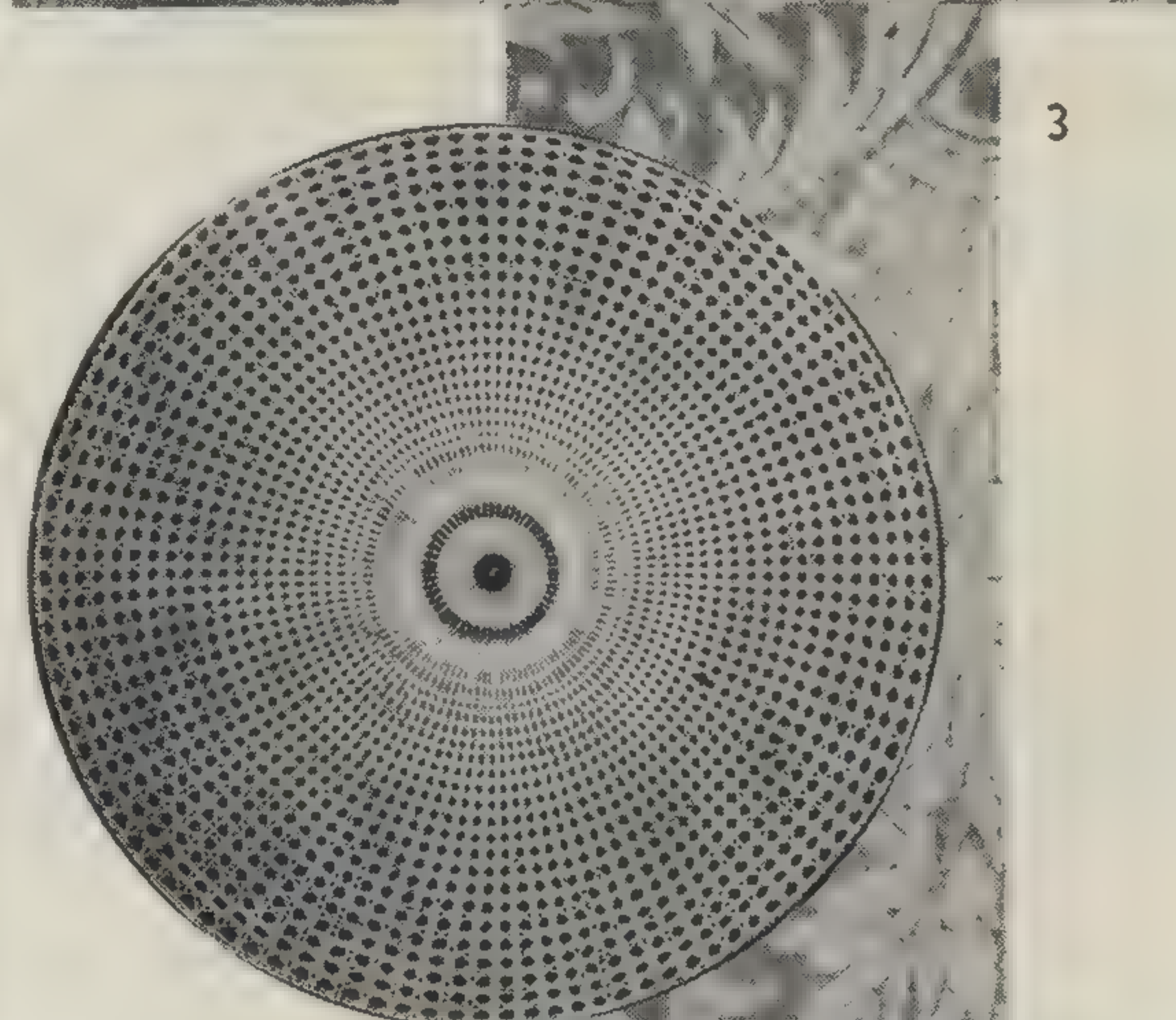
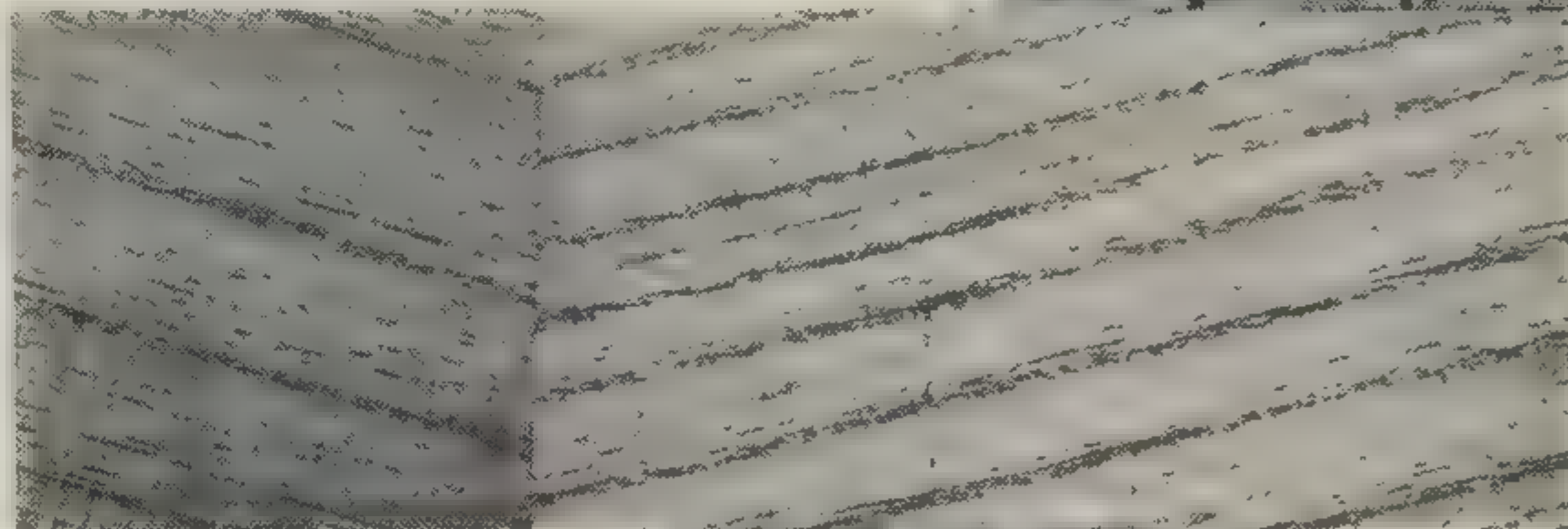
1. "Microwood," a lacquer-impregnated veneer for a wall, woodsy enough to have just left the forest, goes on a wall like satin. The design here, "Kissing Birds," printed in transparent inks. By Denst & Soderlund.

2. Another wallpaper with wood in its name and look: "Hollywood," a screen-printed timber grain, tan or gold. By Albert Van Luit.

3. Flocked foil, dashed with vinyl, can be washed often, spotted hardly ever. Shown, "Granada," baroque design printed on a background that implies weathered plaster. By Winfield Design Associates.

4. Cane woven like a spider's web and sunk in plastic, for a coffee table top. By Dimensional Plastics for Ficks Reed.

5. Cherry, oak, or teak—Amtico's wood-simulating vinyl flooring has everything wood has, except the splinters.

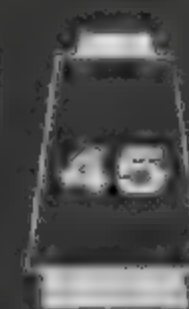


GRIGSBY



the original... the only

ENKA
SHEER



The lady hails the season...

SPRING? Summer? *Both*—for she's solved the fashion problem of what to wear when, with this season-spanning dress and jacket costume. Note the pert bolero jacket, the short sleeves, the gently-gored skirt—details created for comfort as well as chic.

Notice, too, that it's made of cool ENKA Sheer "45". Thanks to prestige Enka rayon

yarn, this sparkling, sheer print stays bud-fresh and rumple-free for hours and hours. The lady looks forward to months of wear in her smart go-anywhere costume. Fabric by Rosewood. Sizes 12½ to 26½ in blue, green or gray print. About \$25 (slightly higher on West Coast). Available at Lane Bryant, New York and Coast to Coast; Bullock's Down-

town, Los Angeles; Carson, Pirie Scott & Co., Chicago; Dayton Co., Minneapolis; J. L. Hudson Co., Detroit; Strawbridge & Clothier, Philadelphia; Woodward & Lothrop, Washington, D. C. and stores listed on opposite page. Or write American Enka Corporation, 350 Fifth Avenue, New York 1, New York.

Dress by SENSIBLY YOUNG FASHIONS



American **ENKA** Corporation, Enka, N. C. • Producer of nylon • rayon • yarns • fibers

YOUNG TRADITIONS chooses crisp, cool Moygashel linen for a carefully planned coat-and-dress. Abercrombie & Fitch, New York; Montaldo's, all stores, also at Doop's, East Orange; The Halle Bros. Co., Cleveland, Ohio. Moygashel is sold by the yard at the best fashion fabric stores. Hamilton Adams Imports, Ltd., 24 West 40th Street, New York 18, New York.



Announcing
the re-birth of beauty!

“New Life”

the first synergetic beauty cream
containing Bi-Nutrio 7

NEW LIFE, sweeping away the barriers that keep a complexion from looking young, awakening living cells to help bring forth the beauty every woman longs for! *A living beauty...*softened and firmed...scoffing at lines and wrinkles...set free by a unique synergetic formula!

The key that unlocks all this vital power...BI-NUTRIO 7, the bio-complex found only in NEW LIFE. The lightest rich cream in the world, it is delightfully absorbable... leaves only beauty to show what is going on way down deep.

Frances Denney

ONE MAN'S VIEW OF SCIENCE IN THE CLOSET

BY GERALD McGANN

More comfortable, more durable, more practical. This is every man's idea of what he expects his clothes to be. A few "dapper fellas" may indeed go farther, but basically man's needs are simple, and the more lasting clothes are, the more impervious to wear or change, the better. Science, fortunately, has joined the cause and, besides the modestly named "miracle fibres," has produced a variety of excellent finishes that make life simpler. Among them, these:

Wool fibres have a natural resilience which accounts for the wrinkle-shedding ability of woolen cloth, but also accounts for the gradual disappearance of important creases and pleats that are purposely pressed in as a part of tailoring. To correct this the wool people have developed a chemical formula, rather like one of the formulas used for permanent waving, which alters the "shape memory" of the fibres so that trouser creases, for example, remain sharp throughout the life of the garment, are not affected by any number of dry cleanings or even by an occasional drenching in the rain. Furthermore, when this solution is sprayed on the sides (as well as on the backs and fronts) of trouser legs it keeps them flat and smooth and greatly reduces puckering and cockling of the seams. When the solution is applied properly, very little pressing is required after dry cleaning.

This treatment, now widely used, is effective only with animal fibres—wool, worsted, cashmere, mohair—which retain, along with their new stamina, all their original charms of texture and durability. Among the many manufacturers who use it, Kuppenheimer, for example, first tried

it on slacks, and found it so successful that this year they are using it on not only the trousers but also the jackets of lightweight worsted suits—not for holding creases but to prevent puckering at the edges. Hammonton Park treats suits this way, and the reputable Sol Newman, Inc. applies the process to slacks. To identify clothes so treated, read the tags and labels.

Naturally such processing does not make clothes wash-and-wear; when severely agitated in water, the fibres assert their natural tendency to felt and shrink. Perfectionists will ask to have the dry cleaner baste in trouser creases before cleaning; otherwise the trousers may come back with unwanted creases just as permanent as the original ones.

PERMANENT MOTHPROOFING

The mothfree state of a large percentage of all wool carpets sold in the United States, and any number of suits, coats, et cetera, is the specific result of a solution so complicated that it has fifty-one letters in its chemical name! It appears under several trade names, is a chemical not toxic to the wearer but is fatal to moths and other insects that digest, and indeed thrive on, the keratin in animal fibres. Usually it is mixed with the dye bath so that it penetrates the fabric fibres, making them permanently unattractive to voracious insects. Colourless, odourless, it will survive any amount of dry cleaning, washing, pressing; sea water, perspiration, friction, and light do not impair its efficiency.

SCOTCHGARD

Even the most meticulous men (and women) occasionally

find themselves victimized by the accidental spill—after all, they might have been joggled, not just natively sloppy. One of the great protections is Scotchgard, a stain repellent brewed by that astonishingly inventive corps, the Minnesota Mining and Manufacturing Co. Fluoro-chemicals that do not mix with oil or water are the secret of its life. Fabrics treated with this solution shake off not only water, but also coffee, drinks, and other liquids, with the ease normally attributed to the backs of one species of web-footed friends. Oil-borne spots—salad dressing, gravy, motor oil, ough—usually vanish when blotted promptly and gently by tissues or paper napkins. Any of these discovered after they have been rubbed in will, quite often, disappear with the application of cleaning fluid. Use lots, and back the fabric with something absorbent.

Like the other specials described here, Scotchgard lasts as long as the clothes involved. Silk ties, made by Wembley, have tasted its delights, and this year a number of cotton fabrics by Gale & Lord will be Scotchgard-subjected before they go into Palm Beach sports jackets, MacGregor golf jackets, shorts, slacks, London Fog raincoats, and other things to wear. Hang tags reveal their fabrics and the presence of Scotchgard therewith.

LEATHER NOTE

Shoe leather these days belongs to the newly energized materials that go into clothes. In a special process used by Endicott Johnson, a compound of urethane polymers binds the molecules of leather to produce a tough, durable surface, preserving the original suppleness and elasticity and adding a stern resistance to scuffing, stretching, discolouration. "Living Leather" is the word for all this, and it takes a very good shine.



Fashions shown on the opposite page are available at the following stores:

ALABAMA

Alexander City . . . Frohsin's Dept. Store
Birmingham . . . Van Der Burgh
Mobile . . . C. J. Gayfer Co.
Montgomery . . . Miller's

CALIFORNIA

Los Angeles . . . Bullocks Downtown
Mill Valley . . . R & M Style Shop
Modesto . . . Hammett's
Oakland . . . The White House
San Francisco . . . The White House
Stockton . . . The Brown House

DELAWARE

Dover . . . Emanuel's

FLORIDA

Ft. Lauderdale . . . Scott's
Hollywood . . . Nat Allen
Miami . . . Burdine's
Silver Springs . . . Ray, Davidson, Ray

GEORGIA

Albany . . . Dru Nell's
Americus . . . The Casual Shop
Bainbridge . . . Jo-Ceils
Columbus . . . St. Elmo Shop
Dalton . . . The Bon Ton Apparel Shop

ILLINOIS

Bloomington . . . Roland's

INDIANA

Hammond . . . Rosalee Inc.

MARYLAND

Baltimore . . . Wm. H. Lohmeyer
Cockeysville . . . The Little Shop

MICHIGAN

East Lansing . . . Wanda Hancock Sportswear
Grand Rapids . . . Paul Steketee

NEVADA

Reno . . . Lanz of Reno

NEW JERSEY

Newark . . . Hahne & Co.

NEW YORK

Brooklyn . . . Martin's
Buffalo . . . Hengerer's
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PENNSYLVANIA

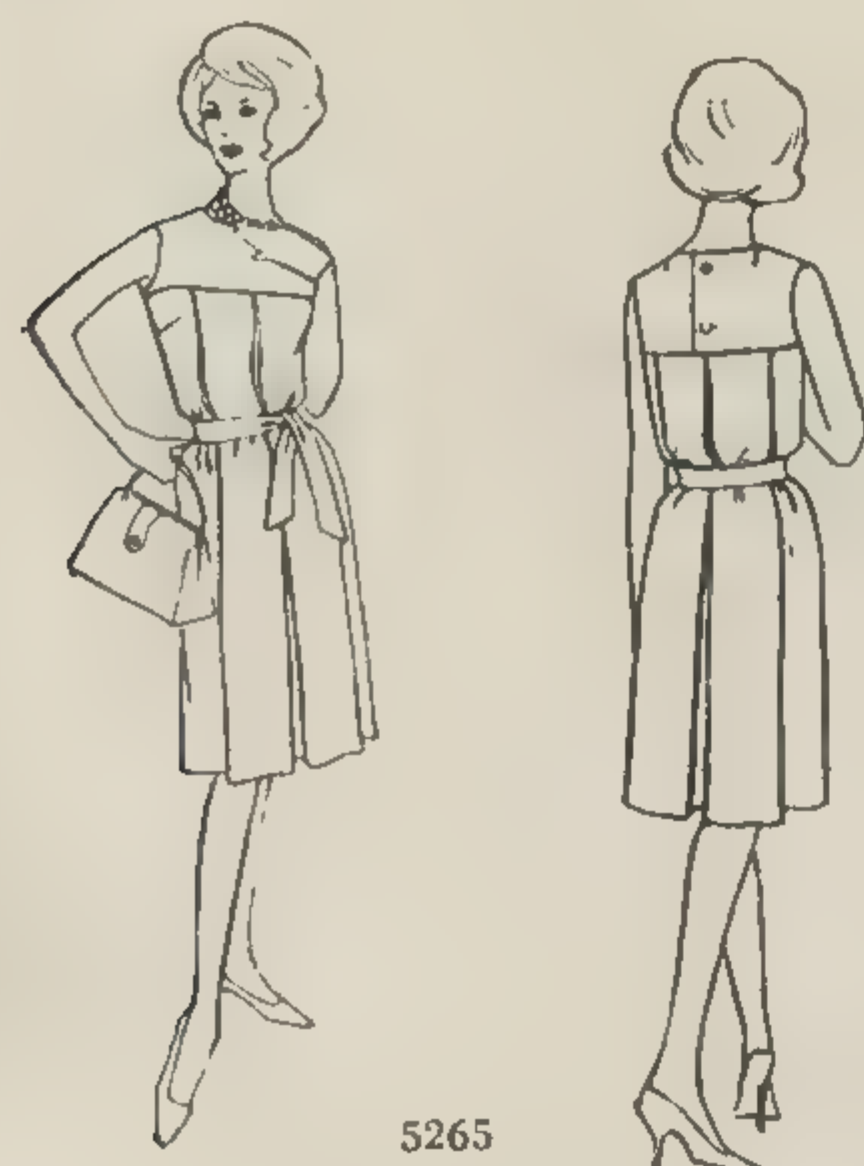
Bryn Mawr . . . Martie's
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TENNESSEE

Memphis . . . J. Goldsmith
Nashville . . . Chester's

For store nearest you write:

Serbin, Inc.
1280 S.W. First Street
Miami 35, Florida



VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 170-171)

Left: Front and back views of Vogue Pattern 5265, a one-piece dress, sliced in six by long pleats that extend right up to the yoked shoulders. To make, short-sleeved or sleeveless, with a self sash. For a size 14, you'll need 4 1/8 yards of a 35" fabric, or 3 1/2 yards of a fabric 45" wide. The Pattern, in sizes 10 to 16, costs \$1.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

SIMPATICO SEPARATES, U.S.A.
all charm, no chore in at-ease fabrics
*of **DACRON®** and cotton*

POLYESTER FIBER



BETTER THINGS FOR BETTER LIVING THROUGH CHEMISTRY

SERBIN OF MIAMI has designs on the best-looking girls in town—in the best-looking fabrics in town, 65% "Dacron"* polyester fiber and 35% cotton. And for obvious reasons, all pure "Dacron": Pleats are unwavering, wrinkles hang away. They wash and drip dry with ease—ironing's incidental! Left: crew-neck broadcloth shirt, about \$7. Poplin pants, about \$12, both in pink, orange, lilac, or green, 8 to 18. Right: floral broadcloth shirt, about \$7. Pleated poplin skirt, about \$14, both in pink or lilac, 8 to 18. Matching cardigan in 100% "Orlon"** acrylic fiber, 34 to 40, about \$12. Available at The Halle Bros. Co., Cleveland; Bullock's Downtown, Los Angeles; Burdine's, Miami; Arnold Constable, N. Y. and branches; John Wanamaker, Philadelphia.

*"Dacron" is Du Pont's registered trademark for its polyester fiber. **"Orlon" is Du Pont's registered trademark for its acrylic fiber. Du Pont makes fibers, not fabric or fashions. Enjoy "The Du Pont Show With June Allyson", Mondays—CBS-TV.

Supima is the registered certification mark for products made of southwestern extra-long staple cotton



Supima®
WORLD'S FINEST COTTON

Fireworks! This scintillating display is a summer night's toast to the greater lustre, silkiness and strength of Supima. To those who create significant fashion, America's own extra-long staple cotton, grown in Arizona, Texas and New Mexico, provides an unfailing source of sparkling inspiration. Stunning proof: this after-dark dress, a Maurice Rentner design by **Bill Blass**, in Sunmere by **Everfast**. Made wrinkle resistant by Everglaze. Bergdorf Goodman, N. Y.; Blum's Vógue, Chicago; Nan Duskin, Philadelphia; Montaldo's, all stores. Supima Association of America, 112 W. 34th St., N. Y.

My face never felt so clean
...my skin never looked so clear!



Because every night I remove the day with 'Clean and Clear'
... a divinely different rinse-off cleanser that goes from pink
lotion to white lather ... dissolves dirt and make-up in 7 seconds.
'Clean and Clear' is creamy but not greasy ... as fresh, clean, and
healthy feeling as soap ... as tender and non-drying to your skin
as the most luxurious cream. Costs a little more ... does a lot more!

Revlon 'clean and clear'

FROM REVLON RESEARCH—SCIENTIFIC CLEANSING FORMULAS FOR A WOMAN'S DELICATE SKIN CHEMISTRY



For extra dry skin
try white 'Clean and Clear'

© Revlon, Inc., 1962



Ann wears this...

TWEED

PERFUME	\$2.75 TO \$14
COLOGNE	\$2 TO \$5
TOILET WATER MIST	\$2.25 TO \$3.50

BY LENTHERIC

PARIS, NEW YORK

fashion news from Chevy and friend...



Imagine for a moment that's you standing next to the Impala Convertible. Possibly you're wearing a ball gown like Dinah Shore's—or maybe it's simply that little party dress you've had your eye on at the shop around the corner. The hush of evening has settled over the countryside, and a wisp of a road winds its way to wherever you and the man in your life want to go. It's times like these when you take extra delight in all the ways Chevy likes to please a lady. The way its good looks reflect your taste for fine things. The way its quality Body by Fisher surrounds you with elegance and luxury. The quiet comfort of its Jet-smooth ride. But imagine no more. Let your Chevrolet dealer show you how easy it is to make that convertible—or any other Chevrolet you choose—your very own. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.



Dinah's wearing a white and yellow silk organza ball gown sprinkled with sequins and topped with a white silk coat—a Ruth Joyce original.



FOR OVER 50 YEARS, MAX FACTOR HAS DEDICATED HIS LIFE TO HELPING WOMEN ALL OVER THE WORLD BE MORE BEAUTIFUL.

MAX FACTOR reveals the essentials for a healthier, flawless skin... so your cosmetics can make you look even lovelier!

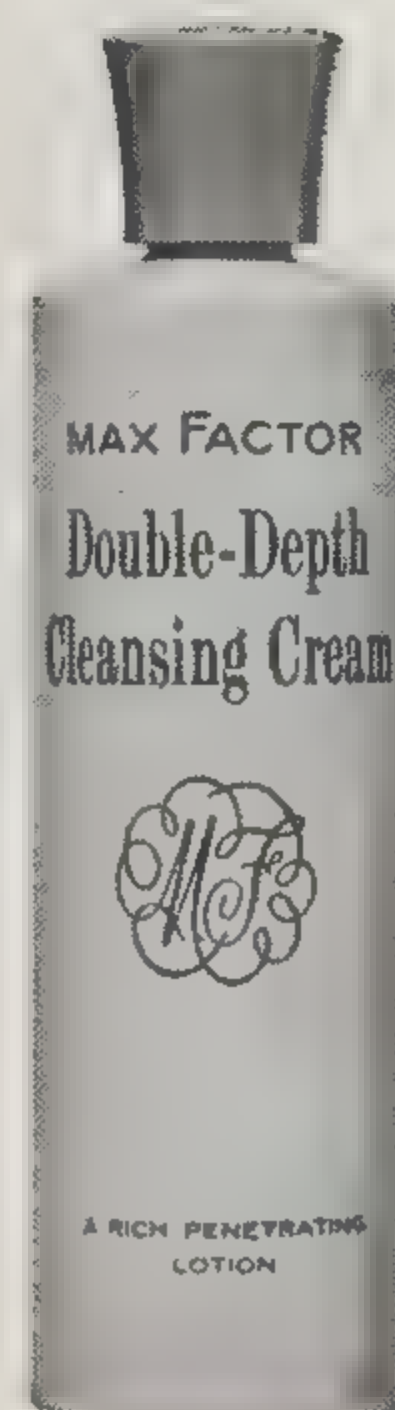
"A skin that is smooth-textured, moisture-soft and flawlessly clean," says Max Factor, world-famed beauty expert, "is a skin that *works with* cosmetics to make you look your most beautiful!" However, very rare is the complexion that is naturally perfect. Almost all women must overcome certain skin-beauty problems. That is why Max Factor has created these beauty essentials. One may quickly solve *your* skin-beauty problem — or like many women, you may need all three to attain and maintain your perfect complexion.



DRY OR FLAKING SKIN?
ACTIVE MOISTURIZER is a humectant-filled formula, specially designed to absorb in 30 seconds and provide the vital moisture your skin needs. Keeps your skin dewy-soft under make-up. **\$2.50**

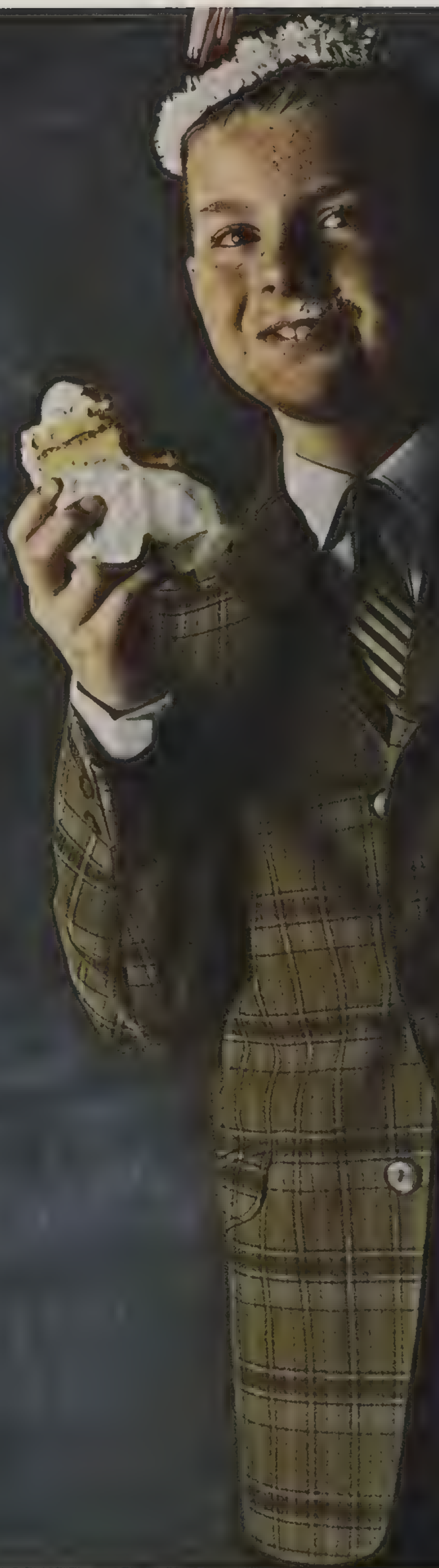


UNBALANCED COMPLEXION?
SECRET KEY is an exclusive discovery that tones, conditions and beauty-balances skin. It removes the layer of invisible film, so creams come into more intimate contact with the skin and make-ups complement a more beautiful you. . . . **\$1.50**



CLOGGED PORES OR DULL SKIN?
DOUBLE DEPTH CLEANSING CREAM is a gentle lotion that removes every type of skin-dulling soil and make-up from the surface; then goes deep into the pores to cleanse more thoroughly. It never dries your skin. . . . **\$1.50**

**BOYS CAN Be BOYS
in FUN-PROOF
SPORT COATS
OF DACRON®
& COTTON**



SPORT COAT SHOWN: 65% "DACRON"* POLYESTER FIBER, 35% COTTON. *DU PONT'S TRADEMARK. DU PONT MAKES FIBERS, DOES NOT MAKE FABRICS OR CLOTHES.

"Dacron" makes being a boy so much easier. For sport coats with the wash 'n' wear talents of "Dacron" polyester fiber stay neat and handsome through even the most rough-and-tumble fun. Be sure the young man in your house wears good-looking lightweight sport coats containing "Dacron"... He'll look his best if you do.



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

CHIPS 'n TWIGS

tailors sport coat shown in plaids of gold or olive. Sizes 6-12, about \$14.00. 13-20, about \$17.00. At stores below and other fine stores.

GIMBELS, NEW YORK, PITTSBURGH, PHILADELPHIA

No one ever knows the hue's not you



It's
**COLOR
GLORY**

by Rexall...a new creme-tint that gives lasting, lifelike color to your hair

In a single application that takes only minutes, Color Glory truly hides age-telling gray...makes drab, mousy hair look alive. It's all so easy with Color Glory's *controlled coloring action*. Overlapping and the build-up of color through repeated use are things of the past. Color Glory is scientifically buffered to keep the color constant . . . time, after time, after time.

What's more, Color Glory lightens and *conditions* as it colors ...leaves your hair soft, lustrous, glowing with *natural-looking*



color. There's no harsh brassy look, no annoying brittleness.

Put a little color in *your life*...color so new—true—*naturally* you, no one but you knows the hue's not you. Just drop by your Rexall store and ask about Color Glory.

*For personal help, see the
cosmetician in your Rexall Store*

Sold Only At

Rexall

Drug Stores

Choose from 12 flattering shades

"SPRING TIME IS EMBA MINK TIME"

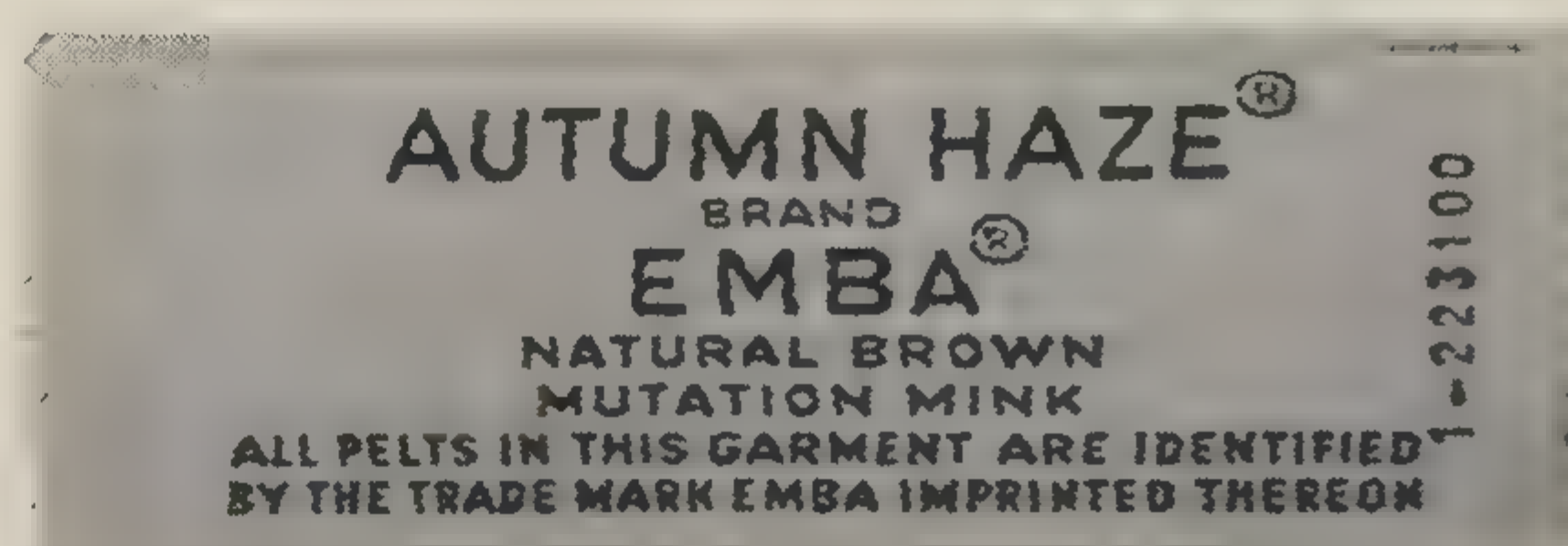


©MUTATION MINK BREEDERS ASSOCIATION American mink—world's finest

Virginia Thoren Diamonds—Harry Winston

buying one great thing this spring?...make it EMBA® mink!

You'll whirl for joy in your new EMBA® mink. So, we say, don't delay. Go to your furrier now. This is the time, perhaps the most audaciously tempting season in many a year to buy Emba mutation mink. The new skins have never been finer...the prices have never been so favorable...the fashions were never more becoming. Be certain your mink is Emba brand...from America. It is the envy of the world and recognized for its over all superiority.



Ask for the Emba serialized label. Other famous Emba brands to see: AEOLIAN, ARCTURUS, ARGENTA, AZURENE, CERULEAN, DESERT GOLD, JASMINE, LUTETIA, DIADEM, TOURMALINE and new MORNING LIGHT.



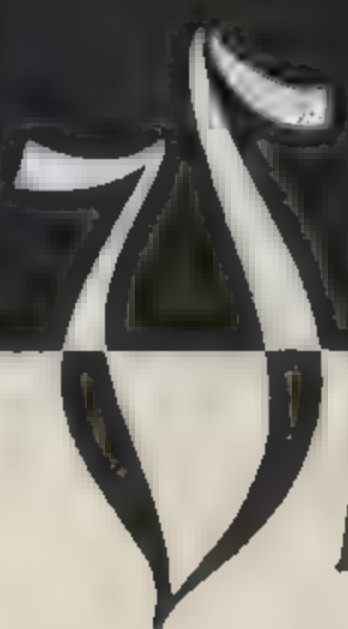
l'opera magnifique!

*thirty-eight inches of perfectly
matched baroque simulated pearls
with matching clasp...*

*this flattering length will give
your spring wardrobe a decided
touch of fashion magic!*

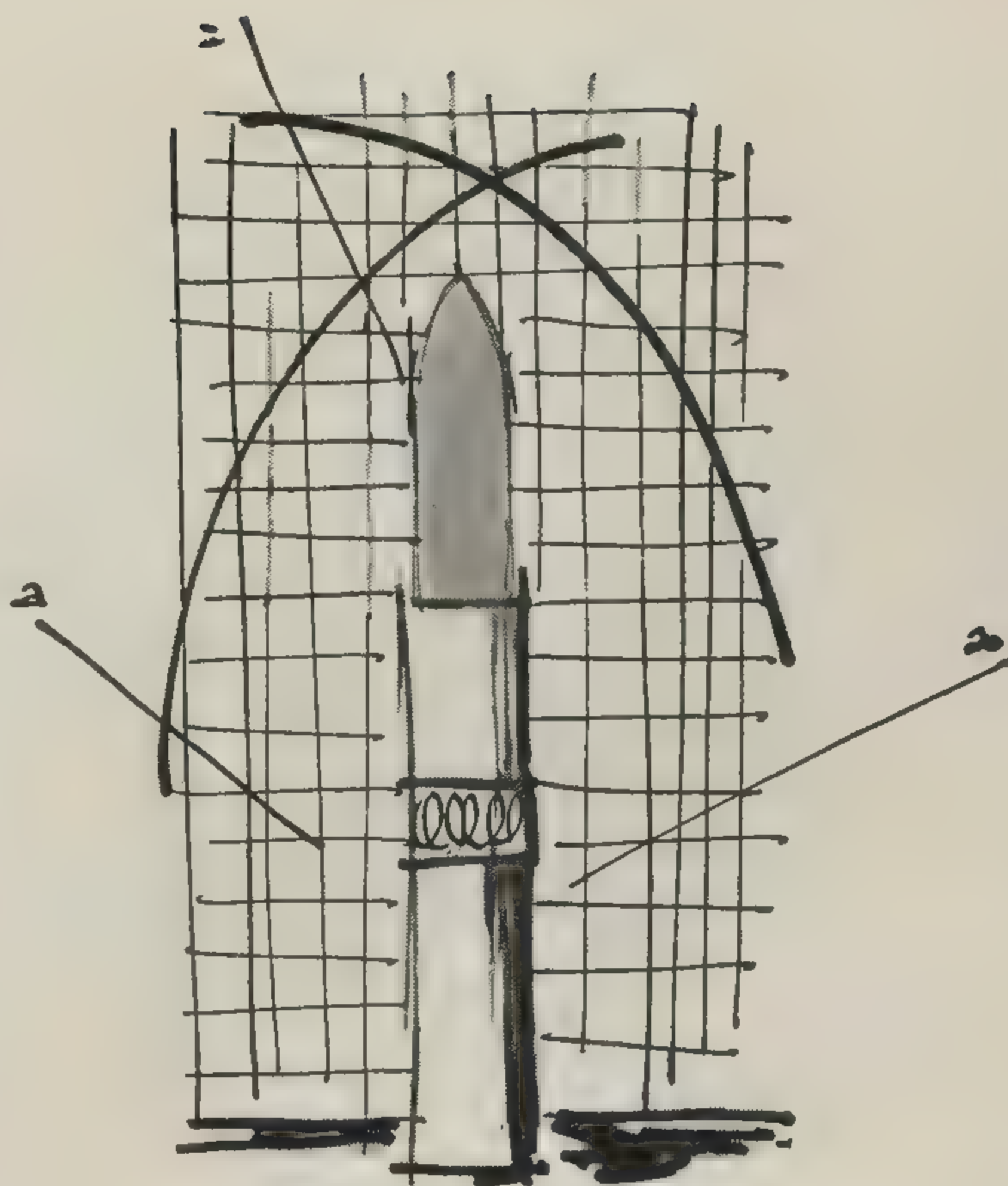
**BAROQUE
PEARLS**

*Available in lustre or
fresh water pearl—double
strand \$5, single strand \$3.
Matching earrings, \$2.*



ALJEAN

for store nearest you, write:
VALJEAN, 389 Fifth Ave., New York 16



Tapered oval shape

New lipstick merger

News here of a

lipstick merger:

Germaine Monteil has pooled
the special talents of her
Superglow and Jumbo
lipsticks to make a single new
formula. Called Super Lumium,
it combines the creaminess

of Jumbo with the

brilliance of Superglow;

its special ingredients,

Lumium (a light-reflector) and
Vitamin A for moistness.

In twenty-two shades,

twelve tried-and-true

Monteil colours and

ten new shades—including

Poppy Red, Rosy Peach,

Watermelon, and Riviera—the

last, a tanned tangerine seen

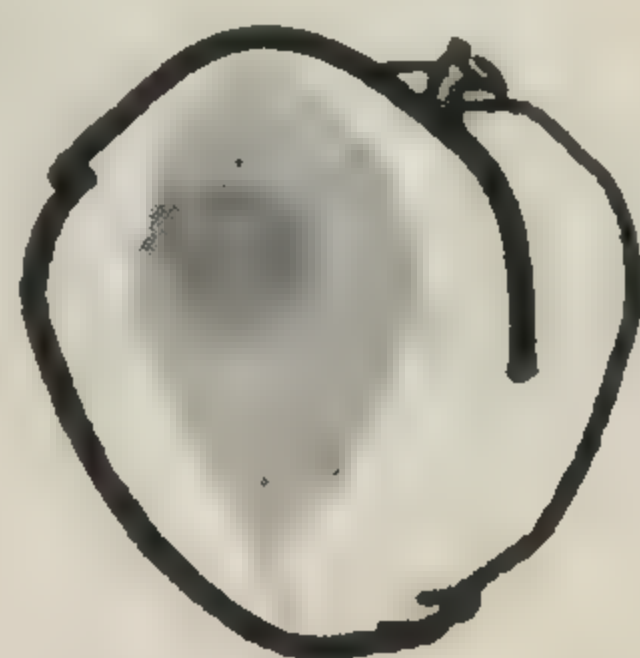
on the cover. New case with

click-in, click-out refill.

\$2 plus tax at Saks Fifth Avenue.



Poppy Red



Rosy Peach



Watermelon

SKETCHES BY EVELYN MARCIL



Here's where you can buy

Korell

5'5" or under fashions on the facing page.

Amarillo, Texas, White & Kirk
Appleton, Wisc., Cloudehans Co., Inc.
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La Crosse, Wisc., Lotties Dress Shop
Lakeland, Fla., The Empire
Lubbock, Texas, Dunlap's
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Medford, Ore., Pick's
Mesa, Ariz., Mollie's
Mobile, Ala., Gayfer's
Morristown, N. J., M. Epstein
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Nashville, Tenn., Cain-Sloan Co.
New Castle, Pa., Strouss-Hirshberg Co.
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Norfolk, Va., Ames & Brownley, Inc.
Omaha, Nebr., J. L. Brandeis & Sons
Oakland, Calif., H. C. Capwell Co.
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Paterson, N. J., Meyer Bros.
Plainfield, N. J., Tepper's
Portland, Me., Porteous, Mitchell & Braun Co.
Poughkeepsie, N. Y., Wallace's
Providence, R. I., Shepard Co.
Reading, Pa., C. K. Whitner Co.
Rochester, N. Y., Sibley, Lindsay & Curr Co.
Sacramento, Calif., Weinstock, Lubin Co.
Salina, Kansas, Stiefel's
San Bernardino, Riverside & Redlands, Calif.,
Harris Co.
San Diego, Calif., The Marston Co.
Santa Ana, Calif., Bullock's
Savannah, Ga., Fine's
Scranton, Pa., Cleland & Simpson Co.
Springfield, Mo., Rubenstein's
Staunton, Va., New York Dress Shop
Stockton, Calif., Katten & Marengo, Inc.
St. Louis, Mo., Famous-Barr Co.
St. Petersburg, Fla., Maas Bros., Inc.
Syracuse, N. Y., E. W. Edwards & Son
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W. Palm Beach, Fla., Norman's
Wilkes-Barre, Pa., Pomeroy's, Inc.
Winter Park, Fla., The R. F. Leedy Co.
Yakima, Wash., Miller's

VOGUE incorporating Vanity Fair



Your most important fashion accessory... *Hollywood Vassarette*
underneath it all

After-five décolletage: Lacy Temptress® 1245 rounds you above low necklines, 5.95; hip-paneled pantie 288 trims you under sheaths, 10.95

New fine-grained prints of Spring '61—designed for perfect plus-proportioned fit: narrower shoulders, higher waist, fuller bustline. Left: Romantic cotton voile shirtwaist. Red/blue, wine/green, blue/brown. Sizes 12+ to 22+, about \$18. Center: Cotton lawn medallion print. Brown, blue or green. Sizes 12+ to 22+. About \$15. Right: Arnel triacetate jersey dress and jacket ensemble. Blue, green or brown on white. Sizes 10+ to 22+. About \$18. Sized to fit you perfectly with no alterations. At fine stores listed, or write Korell Company, 1350 Broadway, N. Y. 18.

SAKS-34th, New York, Massapequa Park, and Stamford, Conn. ■ M. O'Neil Co., Akron, Ohio ■ Hochschild-Kohn & Co., Baltimore, Md. ■ L. L. Berger, Inc., Buffalo, N. Y. ■ Mabley & Carew, Cincinnati, Ohio ■ The Halle Bros. Co., Cleveland, Ohio ■ The Union Co., Columbus, Ohio ■ Himelhoch's, Detroit, Mich. ■ Harzfeld's, Kansas City, Mo. ■ Bullock's, Inc., Los Angeles, Calif. ■ Stewart's, Louisville & Lexington, Ky. ■ Jordan Marsh, Miami, Fla. ■ Boston Store, Milwaukee, Wis. ■ D. H. Holmes, New Orleans, La. ■ Strawbridge & Clothier, Philadelphia, Pa. ■ Meier & Frank Co., Portland, Ore. ■ Jelleff's, Washington, D. C. and branches. Also available at the fine stores listed on facing page.

If you are 5' 5" or under, only a Korell fits like a Korell

Korell



**New nylon
Talon Zephyr
takes the
hardware
out of
fashion...**



Fashion's new flame—Talon Zephyr, the light and limber fastener that's taking the hardware of metal zippers out of fashion. And there's not a glimmer of dissension here. For they agree that hardware has its place . . . but not in fashion. Zephyr's revolutionary nylon coil has the very feel and flex of fabric. And because Zephyr's color lives forever, gone forever is that ugly hardware gleam. It's virtually snag-proof. Magically "self-healing!" (If frayed edge of fabric should catch in coils, bend it in half to open . . . and remove threads. Then un-zip, re-zip and it "heals" itself!) It's *the* sign of the new season, so look for fashions with this tag.

Talon ZEPHYR

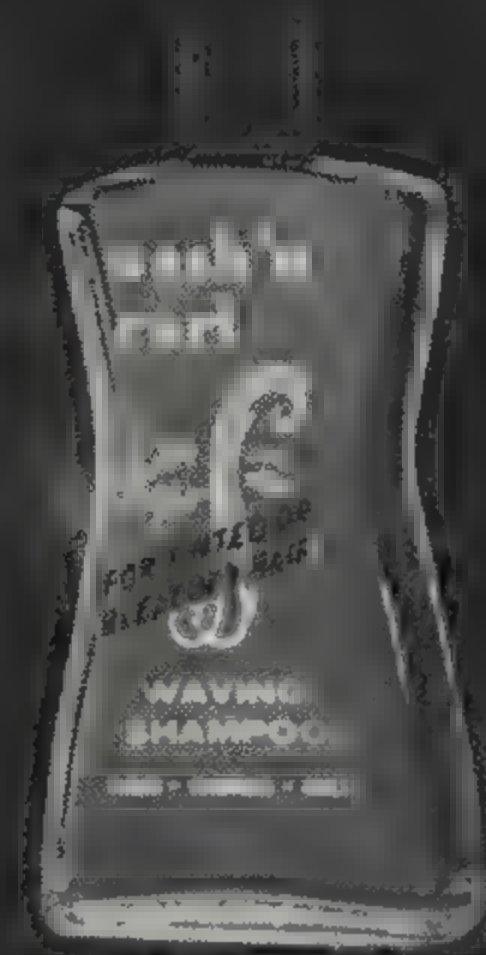
takes the hardware out of fashion

Talon, Inc., Meadville, Pa. • In Mexico, Talon de Mexico S.A. de C.V.
In Canada, Lightning Fastener Company, Limited.

changed your
hair color?
Now change to
the right shampoo!

NEW!

WASH 'N CURL



for tinted or bleached hair

This special-formula shampoo puts back lost vitality...
keeps hair soft, shining...keeps color alive and glowing!

So often, tinting or bleaching robs your hair of vitality—leaves it dry, brittle, hard to manage—and ordinary shampoos tend to dull the color. If you change your hair color, you must change to the *right* shampoo. Special-formula Wash 'n Curl counteracts damage from tinting or bleaching—restores lost vitality . . . keeps hair soft and

shining, keeps color alive and glowing! Just shampoo, rinse and set! Suddenly your hair will do beautiful things you want it to. There are two other special Wash 'n Curl shampoos: a new formula Wash 'n Curl for dry hair that has lost its natural oils—and Wash 'n Curl regular . . . all three hair-care formulas by

Lanolin Plus

VOGUE incorporating Vanity Fair



you're devastating in **BIEN JOLIE**
WITH THE FRENCH ACCENT

Columns crumble... men tumble... kings humble before your lightly held power. Bien Jolie keeps its siren shape, and yours... because it's contour-fashioned to fit your individual figure! Hi-Waist Girdle—white, black, blue...\$20.00. Matching Panty...\$22.50. All-in-one...\$27.50. Matching Bra—white, black, blue, B-C...\$5.95. At fine stores everywhere, or write: BIEN JOLIE, 16 East 40th Street, New York 16, New York.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

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TUCSON



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Arlington Hotel & Baths

Come to America's favorite spa for a fun and health vacation. Enjoy country club privileges on two championship golf courses; catch lunker bass and crappie in three large, clear lakes but minutes from your room in the Arlington. Be good to yourself with a course of radioactive thermal baths. Superb continental cuisine. Planned social activities. For colorful folder, write R. E. McEachin, General Manager.

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The Narragansett by-the-Sea. Beautiful Sandy Beach, Lawn Luncheons. Delicious Maine meals with lobsters, seafood. Cocktail Lounge. Write Box 82.

MOOSE RIVER

Sky Lodge & Motel. Congenial, informal resort lodge. All Activities, swimming pool. Excellent food, cocktail lounge. E. R. Landgraf, Jackman, Maine.

MAINE

NAPLES

Chute Homestead. On Long Lake. One of Maine's finest cottage resorts. Cookout, sq. dancing, delicious "Down East" food. Folder, Phil & Polly Chute.

OGUNQUIT



Ogunquit by the Sea

Finest beach on coast, majestic cliffs. Magnificent scenery. Artists' colony. Summer theatre. Deep sea fishing, golf, movies, numerous hotels, guest houses, motels, restaurants. Reservations should be made now for cottage rentals by the season. Write for information and color folder, Information Bureau, Ogunquit 14, Maine.

SEBAGO-LONG LAKES REGION

Maine's most accessible lakes, surrounded by pine-clad mountains. Seacoast cities nearby. For magazine write Association, Sebago Lake 23, Me.

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EAST NORTHFIELD 33

The Northfield. Golf, swimming pool, all sports on our 250 acre estate. Social program. \$12-\$18 day inc. delicious meals. 125 rms. All year. Folder.

NANTUCKET



Nantucket Island

June is perfect on this romantic isle 30 miles at sea, yet only 1 hour by air from N. Y. or Boston. Miles of White sand beaches, surf bathing, all your favorite sports, entertainment galore. Modern Hotels, Inns, Guest Houses, Excellent Restaurants. Free illustrated booklet. Nantucket Information Service, Nantucket 5, Mass.

NEVADA

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Glenbrook Inn & Ranch. Our own golf course, horses, tennis, sand beach, rodeos. One hour from Reno. Amer. Plan. June-Oct. Glenbrook, Nev.

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ATLANTIC CITY

Marlborough-Blenheim. On Boardwalk. Luxurious new wing. Ocean-front decks, entertainment, fine food. Ask about Inclusive Vacation Plans.

NORTH CAROLINA

CASHIERS

High Hampton Inn & Country Club. Mountain retreat of unsurpassed beauty. Golf, stables, 4 lakes. Amer. plan from \$10.50 daily. Write Dept. H.

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PENNSYLVANIA

SKYTOP



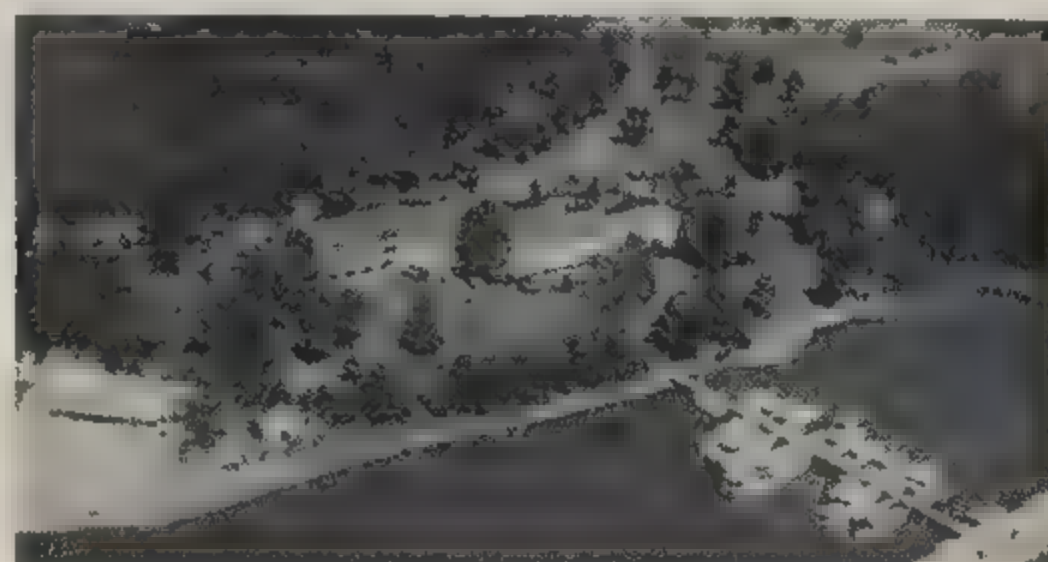
Skytop Club

Golf on a thrilling 18-hole course, "High in the Poconos." Excellent riding over 550 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon Booklet, Skytop Club, Box 21, Skytop, Pa.

For Sun and Fun, or sheer relaxation, use Vogue's Travelog when planning your Pennsylvania vacation or holiday this year.

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The Tides Inn

Gracious living in rural Virginia includes a cuisine recognized by experts as real Colonial Virginia at its best. The friendly atmosphere radiates happiness; the charmingly informal elegance will delight you. Cruises on luxurious yachts, fishing, outboards, golf, tennis, dancing, swimming in the heated salt water pool, plus other enjoyable pastimes. Write: The Tides Inn, Irvington 4, Virginia.

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Oceanfront, with private 1/3 mile beach. Pool, 9-hole pitch 'n' putt course, tennis, shuffle-board, all water sports. Landscaped gardens. Entertainment nightly. Air-conditioned, open all year. See a travel agent or call JA 4-3486, Atlanta; MO 4-5100, Chicago; WO 2-2700, Detroit; DU 8-1151, Los Angeles; PL 4-1667, Miami; MU 8-0123, New York; EX 7-2717, San Francisco; FE 8-6481, Washington; EM 3-1648, Toronto.

BERMUDA

PAGET

White Sands. Bermuda's perfect vacation spot; beautiful sandy beach, quiet, exclusive accommodation, write Kay and Horace Browne.

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ST. AGATHE DES MONTS, P.Q.

The Laurentide Inn & Cottages. In Laurentians on lake. Tennis, Boating, Fishing, Golf, Beach Luncheons. Weekly Cocktail Party. Booklet JR.

CANADA

MONT TREMBLANT, P.Q.



Mont Tremblant Lodge

This famed French Canadian resort-club is a storybook vacationland. 6000 acres in the scenic Laurentians on a sparkling 10 mile lake. Swim, sail, ride, golf. All weather tennis courts. Dancing, cocktails, French cuisine. Supervised play for children. Moderate summer rates. 80 miles from Montreal. Reservations: Mrs. J. B. Ryan, Mont Tremblant Station, P. Q., Canada.

JAMAICA, W.I.

OCHO RIOS

Plantation Inn. Luxury and gracious living are the highlights of this distinguished resort. Your travel agent or William P. Wolfe Organization.

VIRGIN ISLANDS

ST. CROIX



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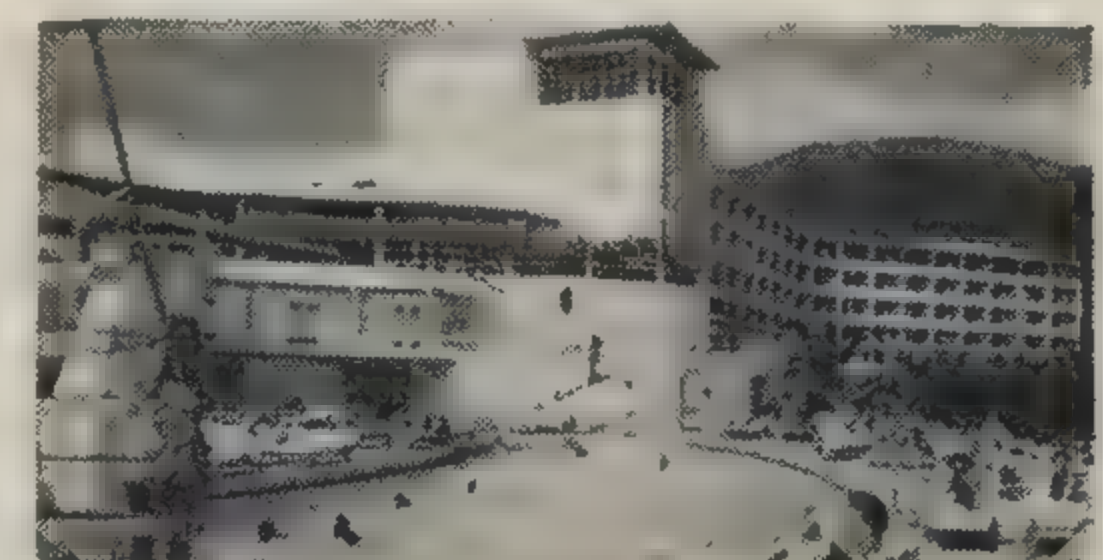
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THE TV SET

(Continued from page 45)

ing us a tune on your guitar?"

She was a woman of mature years and apparently stolid disposition. It would have been as reasonable, to my mind, to ask her to strip off in the master bedroom and give us the "Dance of the Seven Veils."

Then I remembered that my wife had been a guitar scratcher too, before becoming so depressed by the complexities of subdominant sevenths, major thirds, and perfect fifths that she had hung it up on the wall as a decoration. But the ladies were already at it.

There is a bond that joins apprentice guitar players together, stronger than anything known to the Freemasons, or the Mafia.

They discovered that they were both disciples of the international maestro, Matteo Carcassi, and that neither of them had as yet been able to master the *rasgado*, the rolling effect you get in flamenco music by rubbing the strings with the back of the nails.

On the other hand, the muffling of the strings by placing the palm on the bridge was virtually second nature to them.

The hostess got out her guitar and did some muffling, with one or two abortive attempts at the *rasgado*, on a number which she identified as "Panaderos de la Flamenca," *musica* by Vincente Gomez.

It sounded like someone assaulting iron railings with a cracked tuning fork.

Then my wife had a go at "Cossack Patrol, or Cavalry of the Steppes," tearing a thumbnail during the prestissimo passage of the charge.

Ten minutes later I was back with her own, non-thumbnail-tearing guitar, and a mandolin which I myself had last played when I was parting my hair in the middle and attending tennis dances in white flannels and black patent leather shoes.

I also had a bundle of music from the same period, containing such well-loved melodies as "Ain't She Sweet," "Shepherd of the Hills," "Charmaine," "Jealousy," and "God Bless the Prince of Wales."

As soon as the host saw that I was getting in on the act he disappeared upstairs and came

back with a large African skin-drum, which had, apparently, been mouldering away as a bedside table.

He had also unearthed a penny whistle, apparently a long-abandoned love of his, and struck out immediately into "Colonel Bogey," tootling on the flute with one hand and pounding the drum with the other.

Our wives rattled away on their guitars, and eventually ran into a series of chords which seemed to fit.

By that time I had taken up the slack of thirty years on my mandolin strings, and came in with a piercing *sostenuto* passage on the fourth chorus of such brilliance that it wrung from me a great cry of "Olé!" as we reached the fortissimo finale.

The night took right off from there. "Olé!" led us back to "Panaderos de la Flamenca," certainly the first time that old Andalusian favourite had been rendered on guitars, mandolin, penny whistle, and African drum.

During the second reprise the host—a chartered accountant, as I understood it, of consider-

able standing in the City of London—leaped to his feet and tore off, in the fireplace, a finger-clicking, foot-stamping *zapateado* that would have stretched Antonio himself.

My wife took the next number solo, while we were filling our glasses. "Ave Maria" in Latin, with the *rasgado* going like mad on the diminuendo passage at the end.

I obliged next with an Irish lament, "The Old Musharoon," in Connemara dialect, a melody confined to four notes, of which I got three consistently right.

Then we all got together again and went far out, man, but far out, on a real cool rendering of "The Big Noise from Winnetka," for the whole orchestra.

It just shows you what happens when that old opium-spreader, the telly, gets rice pudding and raisins and has to be switched off, leaving the human race to its own devices.


I shouldn't think, in fact, we will be bothered much with the telly again. Unless, that is, our little combo gets hired to do a spot in a late-night show.



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SOME SPANISH TOWNS— AND GIBRALTAR

By EDMONDE CHARLES-ROUX

That lovable coast, stretching down the southern tip of Spain between Marbella and Gibraltar on the Costa del Sol, is lively with the unexpected. One of them is a sly breeze, settled in permanently between Africa and Europe, pushing fresh ocean air in every open window. The Mediterranean does not lie tranquil at Marbella. The breeze knocks the waves about and gives you the feeling of being mistaken about where you are—perhaps back at Biarritz? What starts out to feel like a hot night can quickly become a cool one. The breeze does it, the breeze *did* it, one whole month of July that I spent there, without once noticing the heat.

The hotels have the freshness that goes with clean paint, new installations, and the fact that they are so far undiscovered by *Le Guide Michelin*. Inside, everything is white, spruced-up. At the fishing town of San Pedro de Alcántara, nine miles from Marbella, I found the first such inn, the Guadalmina Golf Hotel, a lavish white building with an enormous swimming pool and an untouched beach. Nearly all the hotels on the Costa del Sol have a swimming pool, undoubtedly as insurance against the tricks of that sly breeze. The pools serve as focal point for practically all children and adults. Those fond of sand and vivacious water—me, for instance—have the whole empty, wild, silent beach to themselves.

The good, new hotels around here house guests in individual bungalows, near the main house, where the bar, dining room, lounge, and other bedrooms are. Guadalmina's fourteen cottages offer privacy, comfort, and the most luxurious bathrooms in these parts. Though one feels temporarily removed from Spain at Guadalmina, the place offers advantages not to be found elsewhere along the coast. The golf course (3,317 yards) is the only one around; it is bordered by the

Guadalmina River, a small stream that no one begrudges a few drowned balls, especially people who don't drive straight, like me. After all, the river does water the course's lush greens. The hotel, one of the few places on the Costa del Sol where you can water-ski, fills its swimming pool from the sea—marvellously soothing water.

Less sumptuous, without a golf course but *with* swimming pool and bungalows, and mentioned in all the guidebooks, is another hotel five miles from Marbella: El Rodeo. I like the food there, wholesome and generous, and the look of the place, half-English, half-Andalusian, with whitewashed walls and pillars that resemble peanut-brittle, stuck with great pebbles. The cottages of eucalyptus wood are set in a charming scatter of geraniums, morning-glories, and primrose.

A few miles from the hotel, Marbella beach spreads out, immense, serene, and decorated by sea birds, plunging into the waves for fish. With a blue umbrella bought at the village bazaar, a solid instrument which, once planted in the sand by its metal stalk, fends off all the different breezes. I spent unforgettable hours there in complete solitude. Sometimes I watched the armed beach policeman, great boots on his feet, and a black oilcloth cap on his head. He kept guard in a reed cabaña reserved for him and sat, dignified, under a billboard proclaiming: "OFFICIAL SHADE."

Curiously, these armed men sat under the dunes, one every mile or so, watching the sea, all night, all day. My policeman had such a grave air that I never dared ask what he was looking for. At sunset when he was relieved of his watch, he passed by my house. "Everything quiet," he would announce in his cavernous voice.

From time to time, a shepherd went by our beach with his herd of goats. A discreet man, he apparently was unaffected by the

semi-nudity of sun bathers. I started to look forward to his appearance, which gave me an idea of what time it was: two P.M. One day his goat collection was swelled by the addition of three enormous bulls. The composed animosity with which they turned in my direction—slowly, it's true, very slowly and not showing any signs of bad temper, but just the same. . . . I threw myself into the sea without taking the trouble to put down my book. That's all there was: my fear and the shepherd's laughter. It's not often you hear a Spaniard laugh. I was pleased at the opportunity. Three days later, he passed me on the beach again, this time without the bulls.

Europe ends forty-four miles from Marbella at a famous rock with a profile like a hunk of nibbled Gorgonzola, set out to sea—Gibraltar, which is not Spanish but British. The bait is good, and the trap must be too, because all the ships stop there. Like mice, tourists go to the Gorgonzola and let themselves be caught. But Gibraltar's attractions are strictly from a distance. The gigantic bridgehead woos the imagination. Mythology, Hercules, and Trafalgar are evoked. If you have no imagination, the tourist offices make up for it. They explode over the charms of this "ideal holiday base . . . and in the Sterling area." They could give glamour to a mile post.

The notices proclaim: "a Moorish castle where the Arab flag fluttered seven centuries." It would be more to the point to say "Moorish castle, dull old dungeon." Not to mention the apes: "nobody knows where they came from, but they've always been associated with the image one has of Gibraltar." The only reason I came to Gibraltar was to see them. Encouraged by their press agents, I imagined these fabled creatures swinging gracefully, airily, in a dream garden. What I found, in an ill-smelling hutch, were two lamentable creatures: one, a male, attempting to delouse himself; the other, the she-monkey, hunched over, looking as though she was computing her multiplication tables. I read the inscription, cut in marble for eternity, that her Gracious Britannic Majesty, on an official visit, had come with her husband and children to call on these splendid beasts . . . a thought, which left me unmoved.

What else? Well, the "ideal shopping centre" is a joke. If it is true that one can find here things from all over the world, it is also true that they are among the least

attractive things in the world, including the pleasures of sea-bathing. There, I yield to Paul Morand. Anything seemed to him "preferable to swimming in the military baths of Gibraltar, between the rows of stakes, the dreary breakwaters, and the warning signs."

Conclusion: if your car needs overhauling, go to Gibraltar—the garages there are excellent. Or if a sudden hunger, a desire for scones, muffins, and marmalade overcomes you, go to Gibraltar. I must admit that after several weeks of Spanish cooking, there is allure to some English food.

After Gibraltar, what a joy to discover, thirty-one miles from Marbella, and in the heart of a mountain, the fantastic town of Ronda. A 525-foot deep slash, with a roiling torrent at its bottom, cuts the town in half: the precipice is called the "Tajo." A bridge of great yellow, sunburned stones (when constructing it in the 1700's the architect lost his life) joins one part of the city to the other. Built at the farthest edge of the rocky wall, the houses are set in space, with windows opening on an ocean of beauty.

In Ronda one must see its houses, patios, terraced gardens, its windows and balconies, heavy with enormous grilles, its palace with emblazoned doors. One must go to the Hotel Victoria, marvelously placed in a great garden at the edge of the city. One should have dinner at "Los Candiles," like a small Moorish café. The Andalusian *gazpacho*, that cold soup, is better here than anywhere else.

Above all, one must see Ronda's amphitheatres, the oldest and most beautiful in Spain. In one of those plazas, where the tiers of seats rise under a double row of arcades, the famous Pedro Romero fixed the rules of bullfighting some two hundred years ago.

Everything is beautiful at Ronda, everything is close to nature, everything is poetry. Even the public park. A visitor should not fail to go there at sunset when the children of Ronda gather to play in the evening cool, perhaps to watch a clutch of little girls, from rich and poor families, all dressed like princesses, in spotless dresses supported by innumerable petticoats. The park's surprising inscriptions express, for instance, with moving delicacy, love for flowers: "If your joy would be majestic, never exhale the scent of the humblest rose."

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THE CARNIVAL WAGON OF BONN

BY JAMES McCORMICK

I plan to exert extreme will power and jump off this carnival wagon of Bonn—when the Yugoslavia express comes hunching over the trestle behind the public fountain and spears into the long stem of the *Bahnhof* two blocks away. But first, I'd like to take my head in my hands, and, like a jacket full of wrinkles somebody has been sitting on, shake out the sights it has seen.

Is this really Bonn—capital of the German Federal Republic and Dr. Adenauer's choice as a temporary government seat? A university town on the left bank of the Rhine between Cologne and Coblenz, seventy per cent destroyed in a 1944 bombing raid, now two hundred per cent rebuilt, Bonn is not yet inclined to bear its new destiny with anything but a shrug. A few government ministers and their families are still without quarters and forced to camp out like travelling salesmen on the rough "free market," schools are crowded, rents inflated, food pretty expensive. There is day-long snorting and knocking from a snarling traffic problem.

It is ten in the morning. I am having coffee on the outdoor balcony of a restaurant overlooking Kaiserplatz. In the square below, hot-rod motorcyclists squirt round the corner in goggles and crash helmets, with twin burp gun exhausts panting; overloaded trucks, carts, gear-breaking Volkswagens, bicycles and people charge peevishly. Musing, I see a good-looking *Fräulein* stepping off the curb and coming my way. She is wearing black silk stockings, a black sleeveless dress, a collapsible umbrella closed under one

arm, and a red straw purse swinging from her wrist. Blond hair is piled bouffant-style over a fair face without a trace of make-up. Delicious. Quite suddenly, she glances up. Our eyes meet and I pass down a smile, warm I thought for a cool occasion. She lowers her head before my thievish glance and hurries on into history.

Across the street, a water fountain is as large as a parliament of whales, mouthing centre spraying high in the air and myriad side jets arching into a basin bordered with petunias and begonias. A ten-ton trailer truck from Stuttgart rumbles by, blocking out the view. Big bright letters on its side read like a lesson chalked on a schoolroom blackboard: "Omo soap for the woman of today. With modern foam."

It was raining a while ago. Now, a rainbow rises behind the roof of the *Bahnhof* and arcs over a long black smokestack west of town. From the mouth of the stack, a column of smoke spirals up through the rainbow's arc and dissolves against scraps of grey sky. Such combinations click. Turbid sky, smoking chimney, loaded trucks shouldering fountains and gardens out of their way, people with eyes fixed on a point as they bite petulantly at the postwar feast. This is Germany.

What else have I seen in Bonn? One-way streets and relics of Beethoven, no two streets alike and Beethoven's house and museum just as well forgotten. Small houses and gateways like décors on a stage, tough iron fences carrying embassy insignia. One can walk for hours over rough, narrow

(Continued on page 80)

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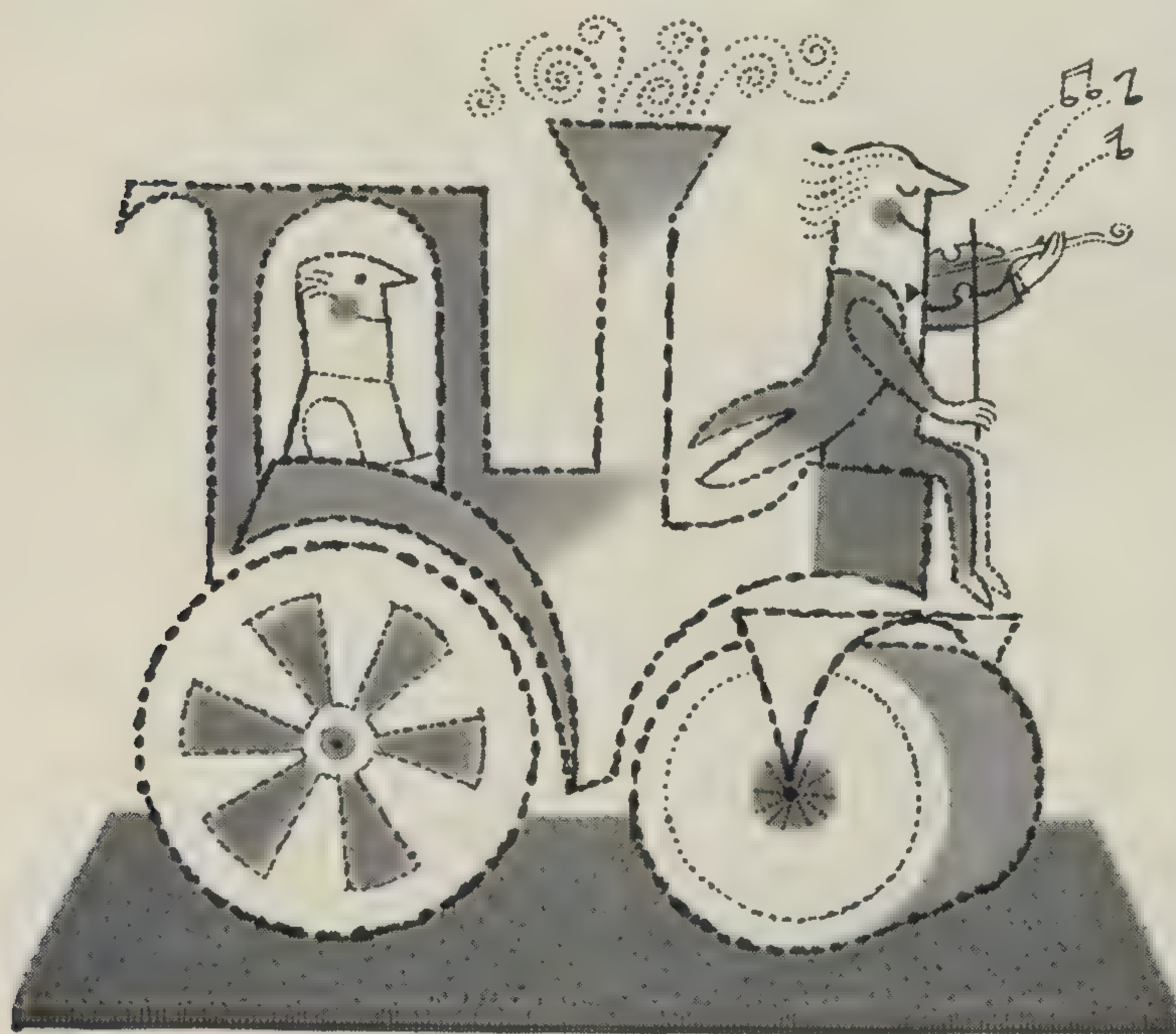
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THE CARNIVAL WAGON OF BONN

(Continued from page 78)

sidewalks, looking at century-old doorways, at window sills holding yard-long flower boxes. Spreading overhead, everywhere, is the leafy assurance of great trees, their round trunks in full file ahead; beside the footpaths is an abundance of grass.

The contrasts are large, lying between naïveté and sophistication. Much is self-conscious about Bonn since it became such a mighty little town. Yet besides staging a running political circus, it appears to have an engrossing life of its own: its university; and since the Middle Ages, Münster Cathedral, that ecclesiastical centre. Bonn's naïveté is best manifested in its buildings painted lime, lemon, peach, and other fruity colours; in its people, like the girls who act as though they are not yet used to the change, believing that the toys they are winning are not designed to last, unless they are nailed to the floor by the sheer weight of more of the same. Less tangible but just as real is the sophistication of lace curtains covering the windows of a Rhine barge. A receptive reserve is in the air.

I have made some small purchases and asked some questions. I mailed a letter at the post office, fighting off impatience as I waited in line with curiosity, ripple-soled shoes, and a fingernail file. I have seen the university, a block-long building painted persimmon and grey, overlooking a half-mile landing field of grass—reminiscent of Easter egg rolling, except that nobody violates the grass of Germany just to have fun on it. Un-Germanic-looking tribes filled the corridors the day I was there, pipes clamped fiercely between strong teeth, notebooks in hand. They wore tweeds and sports jackets, and were dead serious—as befitted men who travelled from three dozen countries to attend an international congress of psychologists.

My moustache, RAF-ish or compulsive-attention-getter, depending on the viewer's prejudices, attracted rock-jawed attention from more than one professor with thesis in hand. I exited quickly under a sign announcing that the next congress would be held in Copenhagen.

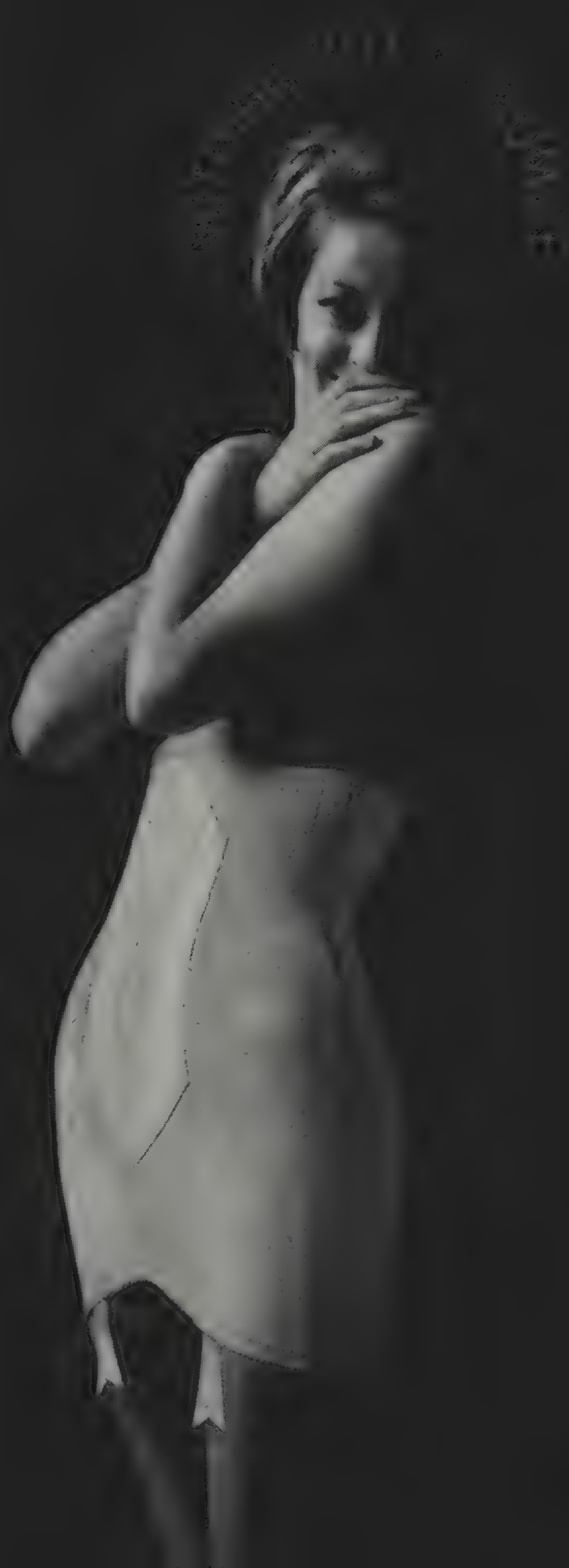
Nearby, the Münster Cathedral. I ambled over, hands in pockets, taking in the architecture. Large, of rough stone structured in the shape of a cross, it is set down squarely in the middle of town. Through a wooden door made to swing open easily under a sinner's hand, I walked into an interior of grey stone columns, most of them new. I passed under the main choir balcony, three storeys up the face of one wall. Light and airy and roomy, the Münster's interior warmed my bones. Quiet and cleansing, it breathed an air of simplicity on worshippers sitting and kneeling, on tourists moving about, the smell of newly-dried cement overwhelming that of melting candles. I stopped before a seventeenth-century *Krippenaltar* to the right of the nave for a marvelling look at a kneeling figure in armour and ruff, a crib with two angels, three shepherds, and a donkey reaching up to pull hay from a rack. Turning away, it was as though I had put on a pair of spectacles—the stained glass windows came alive with madonnas and infants. The spirit soared.

Afterwards, walking through a warren of small streets to the market place—a block-long cobblestone triangle with a white town hall decorated in gold, peach, and tipped in chiffon-blue, I saw a Berlitz language school at one angle and a movie house showing a Frank Sinatra film at the other.

A *Bratwurst* wagon with smoking stovepipe chimney caught me in the nose, and I bought a sausage. While eating, I looked juicily at light-skinned beauties going by, at Valkyries in flaring print dresses worn above nylon knees, at brown-skinned girls from Bavaria, all with monumental hairdos done in beehives, birdcages, and French rolls, as though each had spent last night in the embrace of her *friseur*. I watched one sashaying figure disappear behind some touring schoolboys gathered round a circular sidewalk billboard. The board's lettering slapped me in the eye: "The joy of life everywhere, with Laurens Extras."

I climbed on a streetcar which was grumbling through the square, and let it drag me across
(Continued on page 104)

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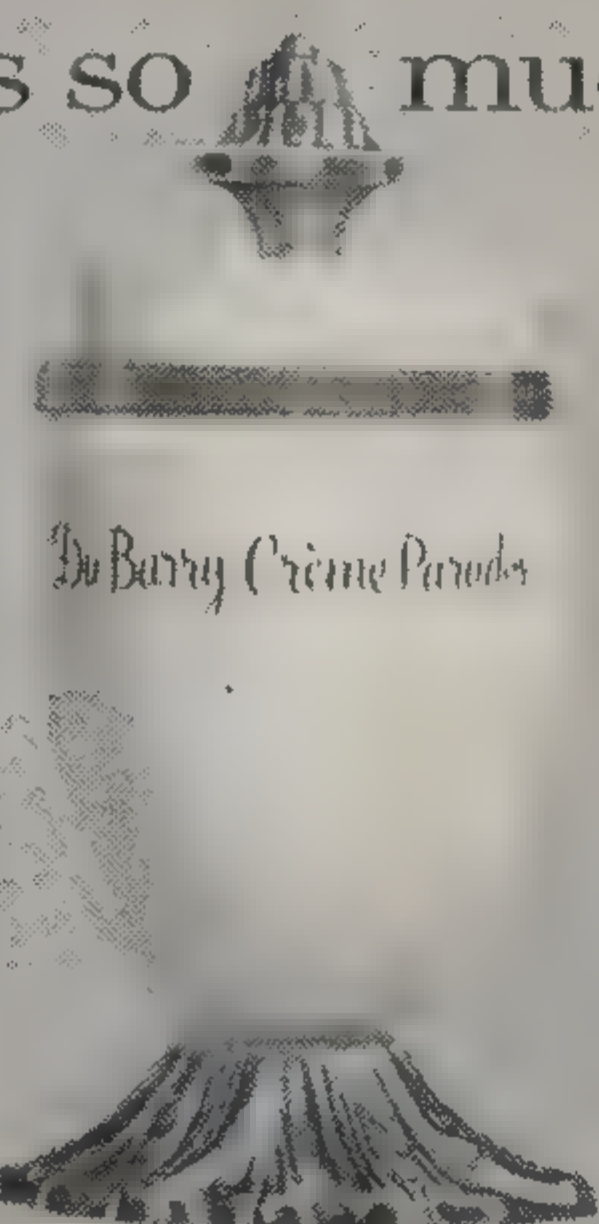
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Catholic camp for girls 6-17 at Hinsdale, Mass. Complete sports program, music, drama, dance, riding. Private lake. Screened cabins. Nurse. Est. 1924. Catalog. Mrs. Caroline G. Sheehy, 117 Clark Rd., Lowell, Mass. Phone 6Lenview 9-9671.

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On beautiful Lake George, Glenburnie, N. Y. Mile-long private shore of protected coves, sandy beaches. All water sports at their best. Scenic view from spacious cabins in 95-acre woodland campsite. Little theatre—professional staff. Riding, riflery, tennis, arts and crafts. 3 age groups, girls 6-17. Resident nurse. Brother camp—Adirondack for Boys—nearby. Mr. & Mrs. John E. Donat, Dirs., 10 Walnut Hill Rd., Orange, Conn.

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Girls' Camps

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For girls, ages 6-16, on Clear Lake, Minocqua, Wis. Friendly atmosphere. Major activities: riding, water-front, canoe trips, tennis, campcraft, and the arts. 4 & 8 week sessions. Mr. & Mrs. Richard V. Wittenkamp, 5309 Hammersley Rd., Madison 5, Wis.

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22 girls, 13-18. Informal Western Ranch Life on operating cattle ranch. Round-ups, rodeos, pack trips to Indian reservations. Trout fishing, mountain trips, unlimited riding. 7000 ft. alt. Catalog. 32nd year. Emily Marsh Michener, Box 1103, Scottsdale, Ariz.

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CAMP SKYCREST

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DIXIE FOR BOYS

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Manistee, Michigan. 60 boys 7-15. Portage Lake. 50th year. Swimming, sailing, riding, crafts. Indian Lore, canoe trips. Tutoring. Individual attention. Homelike atmosphere. 8 wks. 4 wks. Catalog. Ross V. Taylor, Box 1023, Warrenville, Ill.

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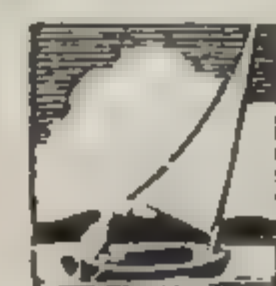
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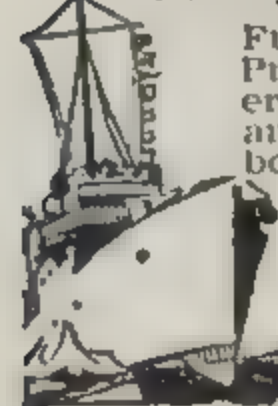
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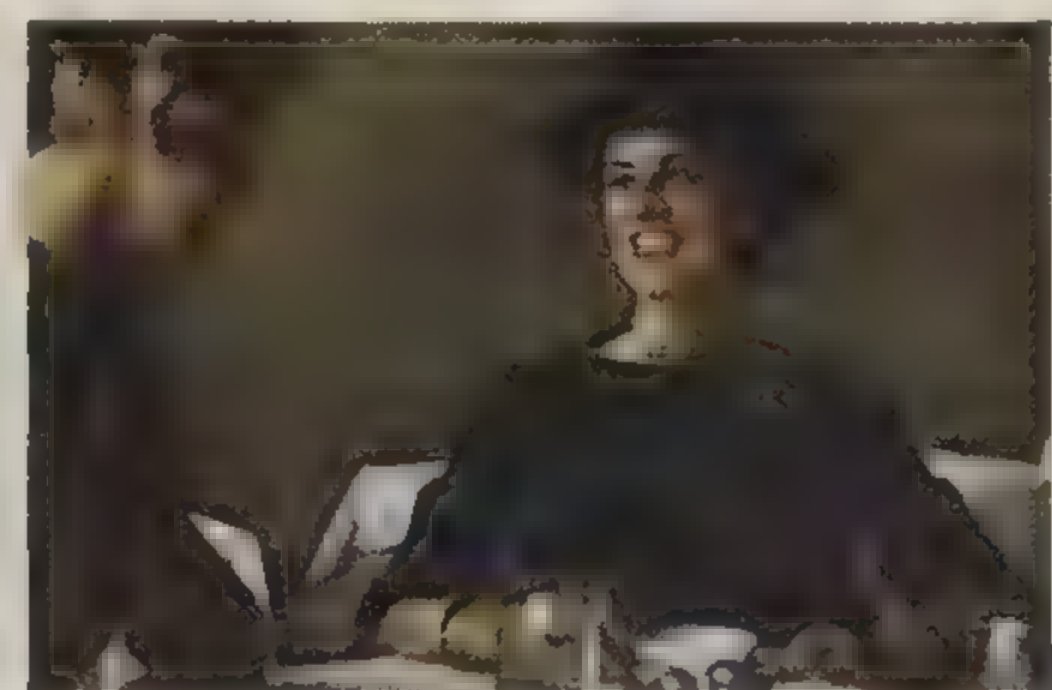
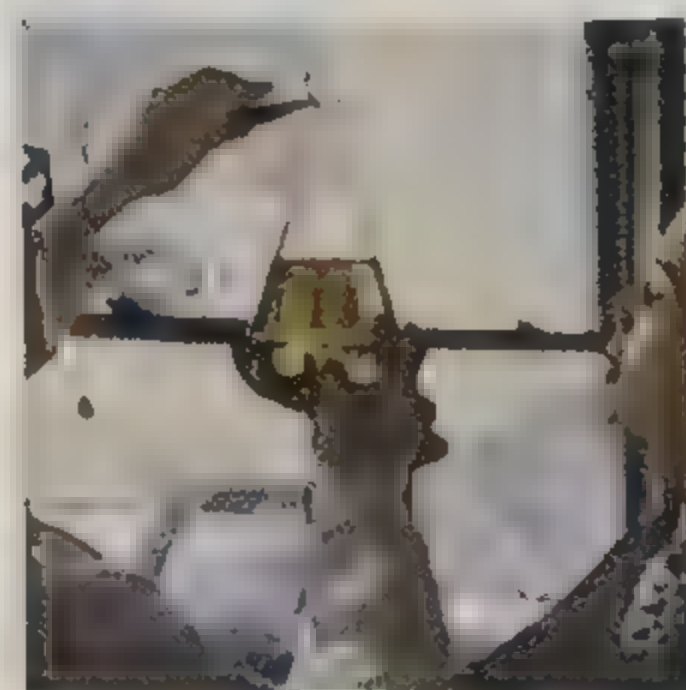
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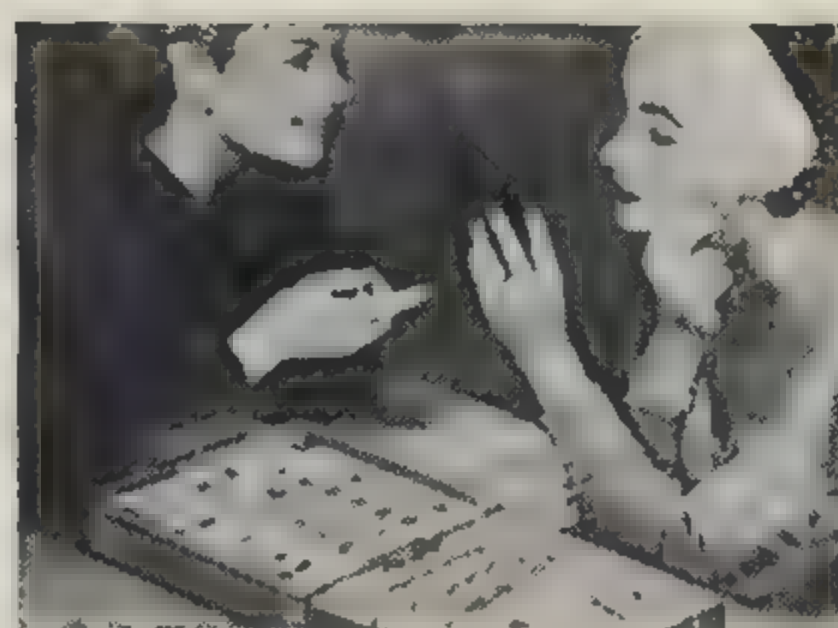
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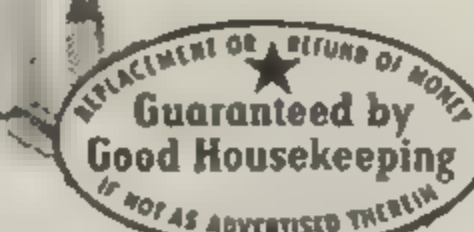
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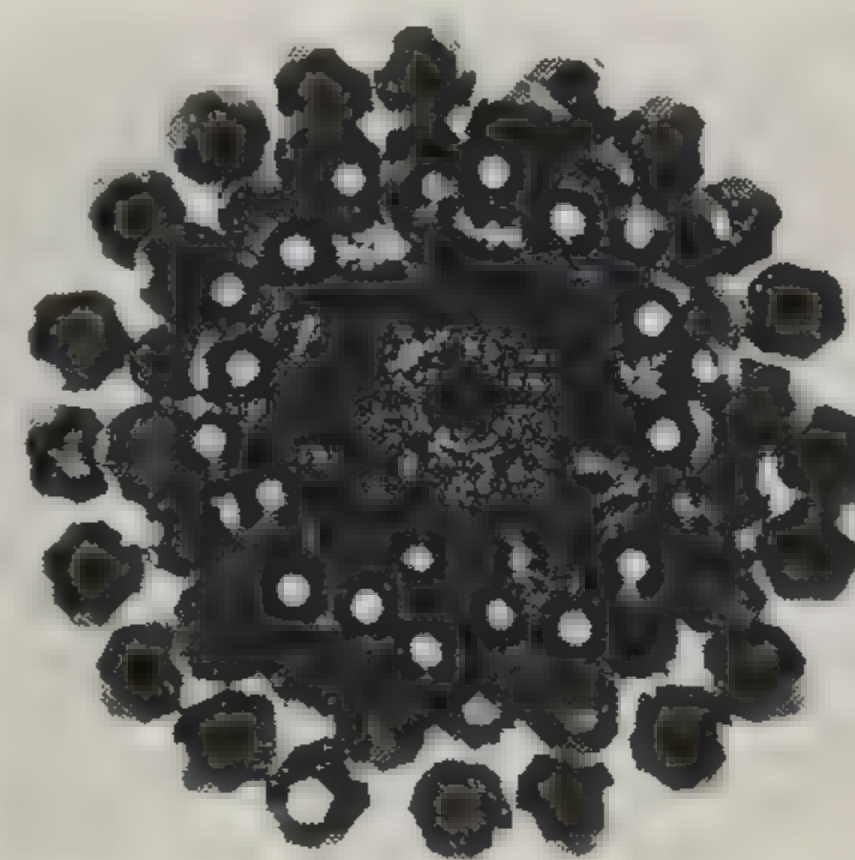
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About 2½" in diameter,
\$11 tax inc. By Robert
Fleischer at the Fantasia
Shop, Lord & Taylor,
424 Fifth Ave., N. Y. 16.

2

DHIMITRA TASSI



2. Handsomeness:
a set of six kitchen utensils
to hang within easy reach,
on the wall. The handles
of Cyanamid's melamine white
plastic, are decorated
with a small, precise, Early
American design; the business
ends are of stainless steel.
By Ace; set of 6, with
hanger, \$11.60 ppd.
Hammacher Schlemmer,
145 East 57th St., N. Y. 22.

3. Now sprayable—new Maja
perfume. Introduced last
October, it's a sophisticated
blend of fine chypre and
spices, with rose and jasmine
undertones. Maja perfumed
spray mist by Myrurgia, 2 oz.,
\$3 plus tax. Saks Fifth Avenue,
611 Fifth Ave., N. Y. 22.

3



HOUND

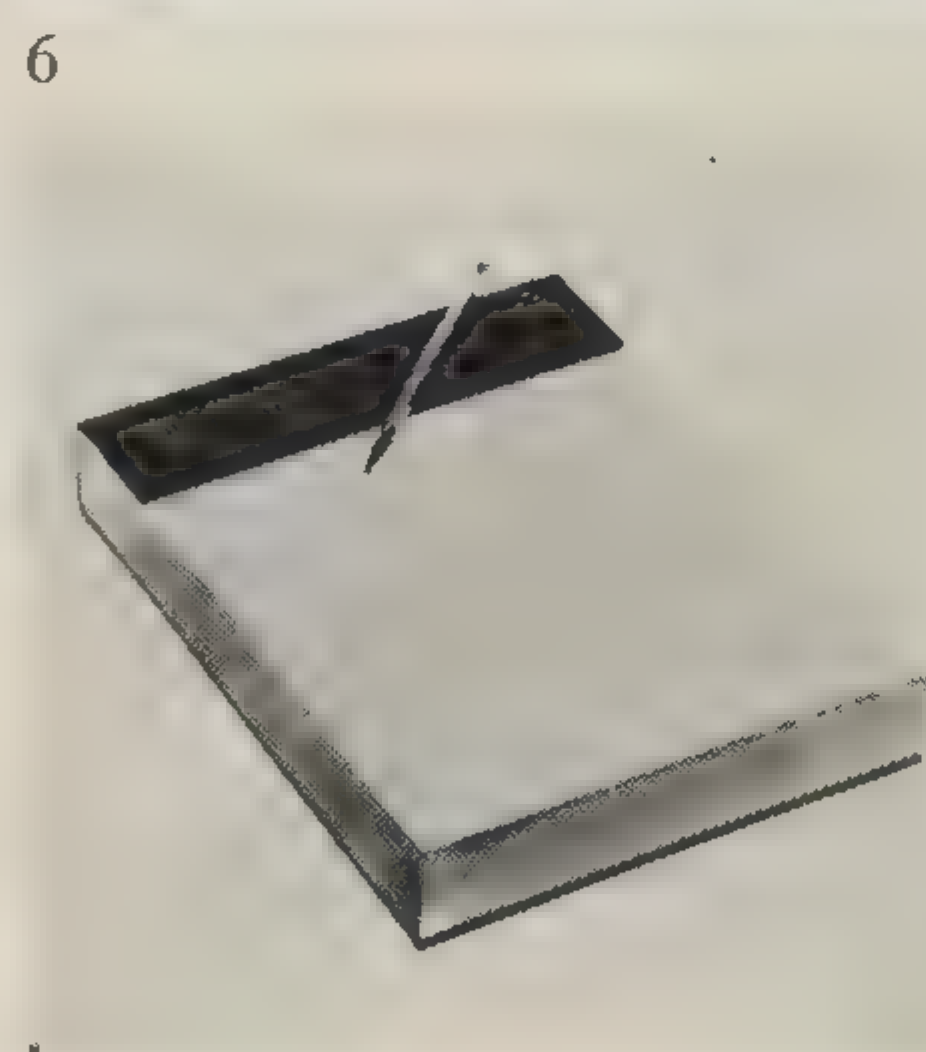
... undercover
in the shops



4. A printed slither of silk, supple, indented at the waist with a tie belt. The multicolour print, scattered flowers; 8 to 20. \$25.50 tax inc. ppd. Serendipity 3, 225 East 60th St., New York.

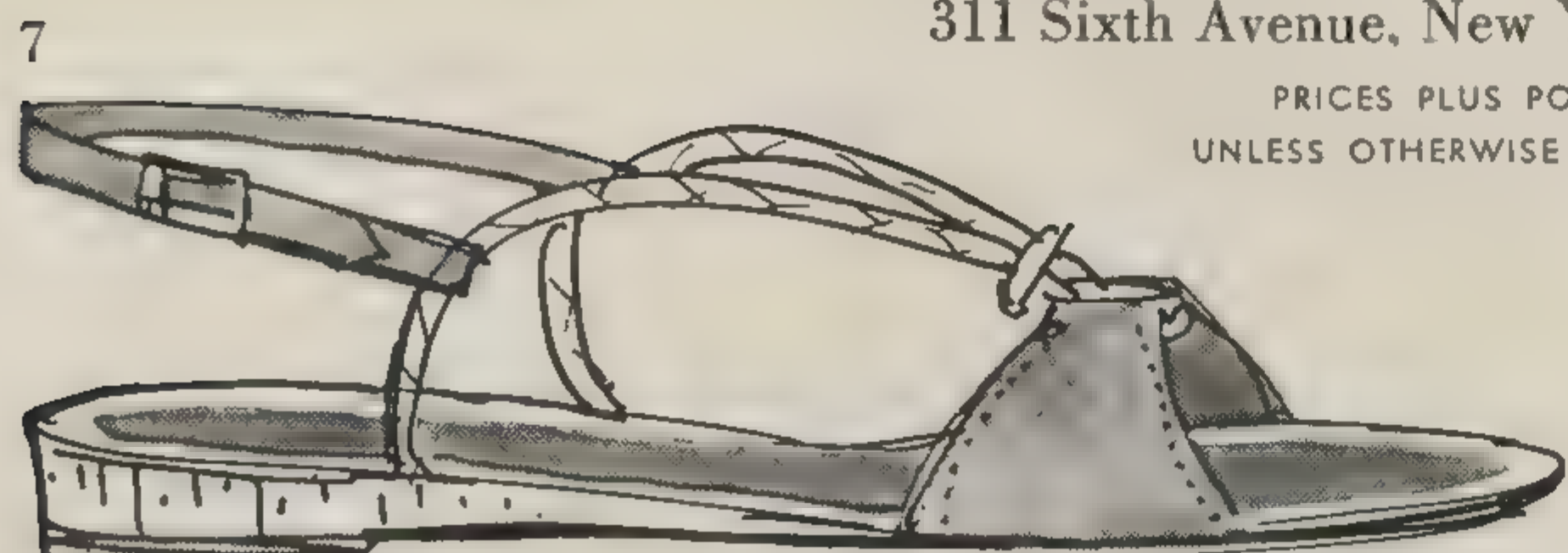
5. Travelling silks, these striped drawstring bags, lined with waterproof white plastic: to hold bathing suits en route from the beach, or cosmetics in a suitcase. Red or black with white; 18" x 24" size. \$12.50 ppd. Lotte Loning-Loja, 42 West 57th St., N. Y. 22.

6. Giant monogrammed memo pad (the paper gilt-edged) bound in leather—red, black, brown, ivory, pink, or blue. With a magnetized gilt mechanical pencil. \$10.50 tax inc. ppd. Bergdorf Goodman, 754 Fifth Ave., New York 19.



7. From Italy, these featherweight sandals—bare, strippy, of brown leather and rope-coloured rope. Sizes 6 to 10, narrow; 4 to 10, medium. \$11 ppd. Blooms-Down in the Village, 311 Sixth Avenue, New York.

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SKETCHES BY EVELYN MARCIL

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The basis for her hairstyle is a CARYL RICHARDS permanent. So soft, so lustrous, so marvelously manageable. Our stylists love it ... you will too. And everyone knows, if it's CARYL RICHARDS — it is better for your hair.



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and sou'wester
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THE MANYA KAHN SYSTEM, acclaimed by Health and Beauty Editors for over 25 Years, is a refreshing departure from useless fads, starvation diets, machines or tiresome routines.

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Nautical but oh so nice for casual or beach wear. Tops for over a swim suit or with slacks or shorts. Strikingly designed with cowl neckline for extra glamour . . . roll-up sleeves for extra smartness . . . elastic bottom for extra versatility. Luxuriously detailed in the finest grade, double-faced Cannon terry, colorfast and washable. Colors: Circus Pink, Orchid, Aqua and White. The ideal complement to "Fun Time" . . . the perfect present at "Gift Time"!

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Made in Italy IMPORTED Venetian SANDALS

Low curve of a heel—brand new and just right for slim pants, cotton dresses. Made in Italy of supple black calfskin. Marvelously comfortable, they're the perfect "tourist" shoes—for sightseeing first, luncheon afterwards. Wonderful, too, for desk through dates. Sizes 4-10 Medium, 6-10 Narrow. **\$13.95 ppd.**

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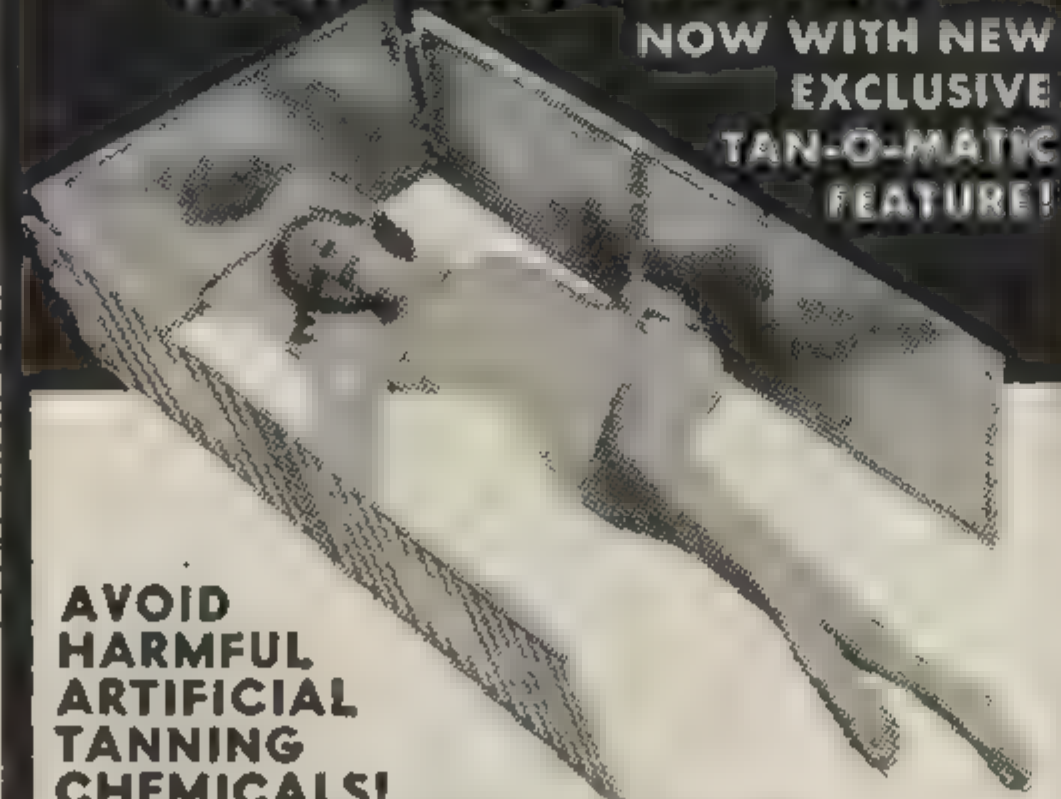
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PATERTON 8, N. J.



SHOP

2

1. Scarf-like Paisley put-over, of very thin, gauzy wool challis—the fabric, light enough for summer. To wear with

poison-green pants or a skirt. One-of-a-kind patterns; sizes, S, M, L. \$40 ppd.

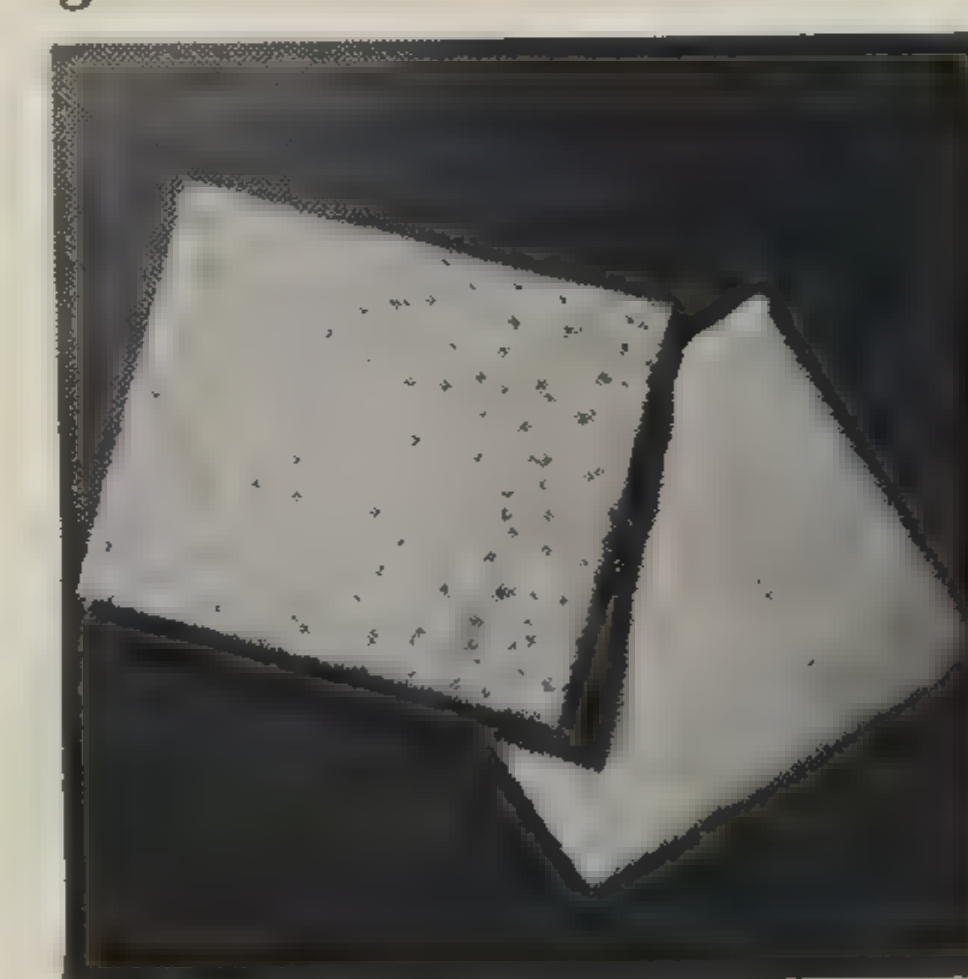
In shantung, \$40; cotton, \$30. Giulietta di Roma, 789 Madison Ave., N. Y. 21.

2. Necklace to pin on; gilt chains that end in double daisy pins with rhinestone centres. \$11.25 tax inc., ppd. Helena Rubinstein, 655 Fifth Ave., New York 22.

3. Seersucker blanket covers pretty enough to use as summer bedspreads. Here, an all-white cover and a rosebud print; many other colours, prints, as well. Single bed size, \$5.95 each. Green Brier Linen Shop, 544 Madison Ave., N. Y. 22.

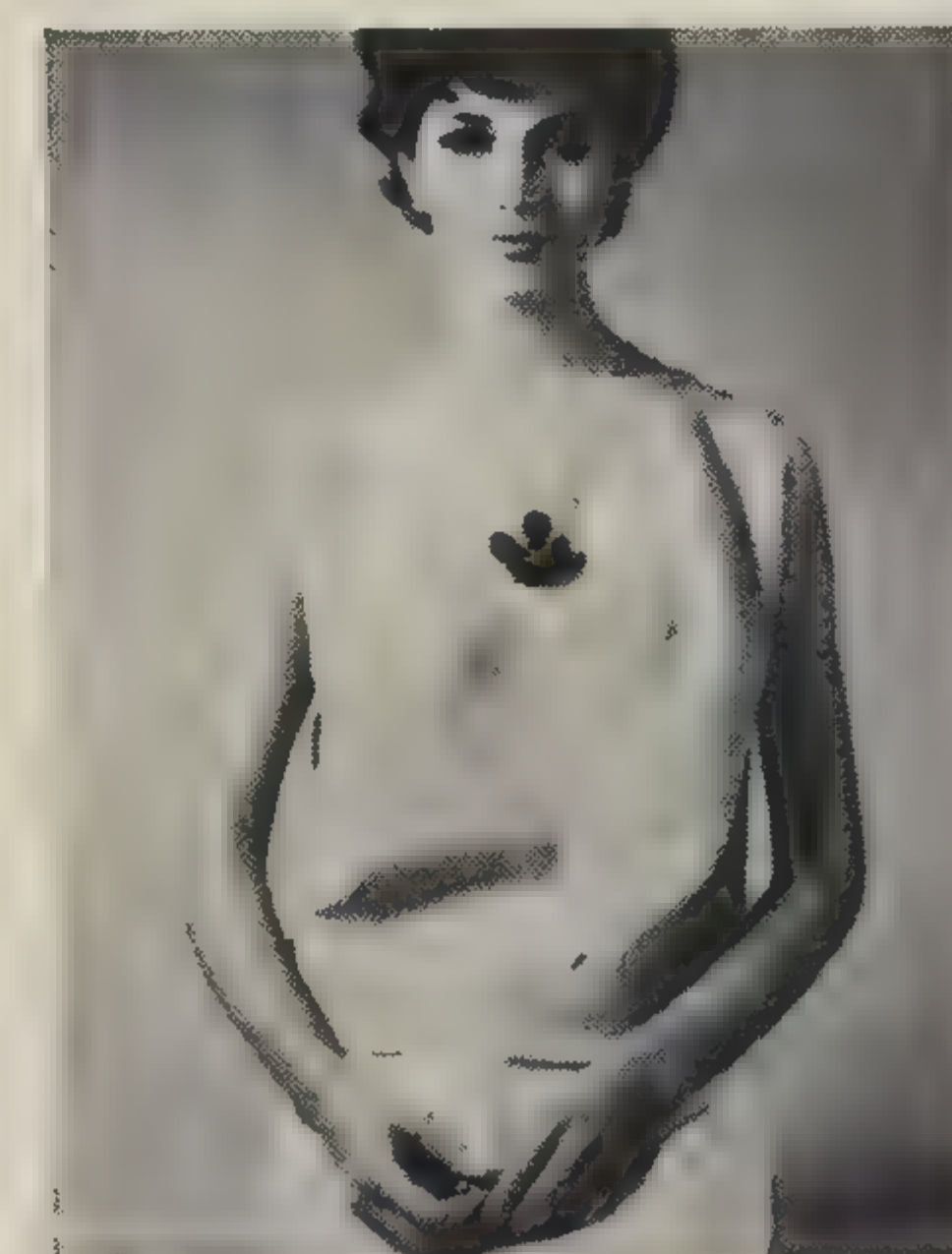


3



4. Put-over to wear 12 months of the year: it's made of Baccara, a sweatey fabric (crease-resistant acetate and nylon bouclé). Bone, jade-green, navy blue, or white; self belt; 8 to 20. \$25 ppd. Elizabeth Lawrence, 17 West 57th St., N. Y. 19.

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PAUL RADKAI

4



5

HOUND

...April shopping developments



6

5. Handsome mink ascot—to knot at the neck of a suit on warm spring days. U.S. natural Autumn Haze mink. \$110 tax inc., ppd. Hartenstein, 847 Madison Ave., N. Y. 21.

6. Bed pocket for a sick child; of blue-and-white striped cotton, it's pre-packed with a sleepy doll, colouring book, crayons and a miniature flashlight: \$6. With a Teddy bear instead of the doll, \$7.50. Pocket alone, \$3.75. West Whately Workshop, Whately, Massachusetts.

7. Clean, uncluttered lines: pitcher of heavy silver plate, to use for pouring—or perhaps to hold flowers. \$46.50 tax inc., ppd. Christoffe, 55 East 57th St., New York 22, N. Y.



7

8. From Finland, a child's play dress, with pants to match. Silk-screened dot design on heavy cotton: yellow on lime or orange on pink. By Marimekko, in toddler sizes 1 to 5; \$15.55 ppd. Design Research, 57 Brattle St., Cambridge 38, Massachusetts.



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8

GEUTING'S, Philadelphia

Drizzle Boots of REZILTUF
with the HEEL OF STEEL

\$2.60

A high fashion boot
GUARANTEED SPIKE-PROOF

Smoke or Clear

sizes 5-10

heel heights: high, mid-high,
cuban, or flat



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Exact shoe size	Color	Heel

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Mildest of all soaps because it's made of cocoa butter. Delicately perfumed with Fougere. Makes rich, velvety lather in any type of water, yet lasts and lasts. Rescues parched skin. Conditions as it cleanses . . . leaves the skin soft and refreshed. Gift-boxed. 3 cakes of toilet soap or 2 cakes of bath soap for \$1.50, postpaid. Special: 12 boxes (your selection) for price of 11 . . . \$16.50, postpaid.

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BAREFOOT SANDALS

Enhance pretty feet, and keep cool at the same time, by wearing these flattering new Thong Sandals. Beautifully balanced sandals are made of satin-smooth leather and have tapered little leather-covered Princess Heels. Wear them at home with velvet pants. They go equally well with bare legs, cotton dresses. Your choice of white or black leather.

\$9.95 pair, postpaid.

Send regular shoe size
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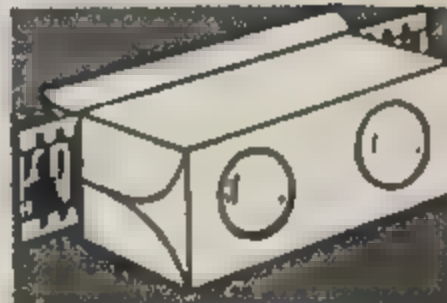
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PART OF BODY



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ENJOY BEAUTY and COMFORT with JANIES! JANIES help prevent slipping heels; pinching in closed toe shoes; protruding in open toe shoes, etc. JANIES provide a cushioned "feel" of platforms in a single sole shoe. JANIES prevent feet from sliding, correcting ugliness by holding feet neatly centered.



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JANIES only \$1.50 pr., plus 25c handling, or 4 prs. for \$6.00. State shoe sizes and colors, open toe or closed toe. MONEY-BACK GUARANTEE!

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sent postpaid with full simple instructions

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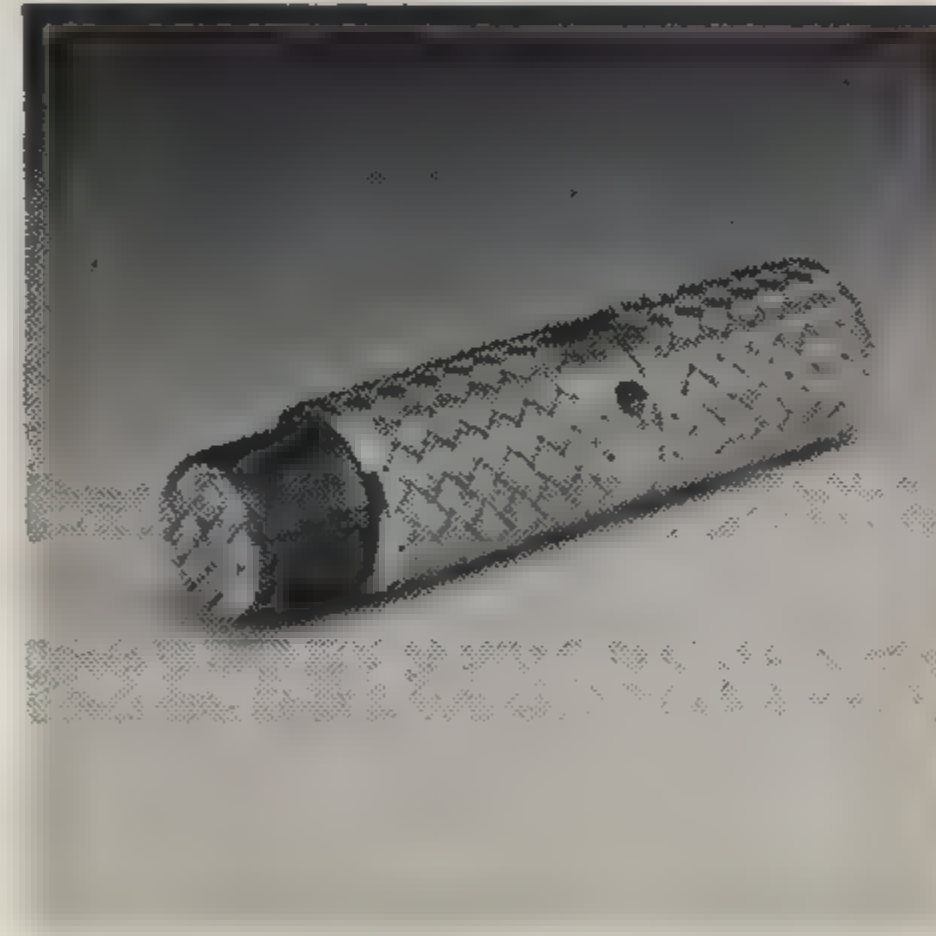
SHOP

1



DHIMITRA TASSI

2



3. Terry-cloth fish, designed for dry land: it's a bath mat, comes with matching terry-cloth towel. Blues and turquoises on white; mat is foam-rubber backed. \$5 set, ppd. By Happy Things at McCutcheon's, 16 East 52nd St., New York 22.

1. Pin with a wide petal-span, a gilt rose that has the look of brushed gold; to wear, day or evening (it would be unexpected with tweeds, marvellous with a little crêpe dress); 2 3/4" across, 1 1/4" deep. \$8.10 tax inc., ppd. E. Lorence, 667 Lexington Ave., New York 22, N. Y.
2. Handsome portable to fill with perfume—this purse-size atomizer of 18-k. gold in an intricate basket-weave design. To buy for yourself, or as a gift—pre-loaded with the recipient's favourite perfume. \$95 tax inc., ppd. Merrin, 530 Madison Ave., N. Y. 22.

3



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SLUMBERCAP—protects your expensive hair-do thru the night; hides pin curls, adjusts to any head size with satin ribbon and stays put! Nylon, Pink or Aqua, Bouffant or Reg. \$1.95
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HOUND

... talks shop-talk

4. Strawberries trim the hem of this child's cool white cotton sundress. Pink or blue berries and green leaves; pants to match. By Florence Eiseman, \$12 for toddler sizes 1 to 4, \$13 for 3 to 6X. Cerutti, 807 Madison Ave., New York 21.

5. Packable pigskin handbag that folds flat to take up minimum suitcase-space. Dark brown, leather-lined, with many compartments. \$39 plus tax. Also in red, black, or navy calf. Gucci, 7 East 58th St., N. Y. 22.

6. Bright orange beads, each with its own tiny rhinestone collar; a long necklace—to wind on, perhaps, over a pale-apricot dinner dress. \$25 tax inc., ppd. Serendipity 3, 225 E. 60th St., New York 22, N. Y.



7. A deerskin shoe, side-laced, with flexible sole, to wear in the country, or for serious walking anywhere. In most sizes: \$7.50 ppd. Old Mexico Shop, Santa Fe, New Mexico.



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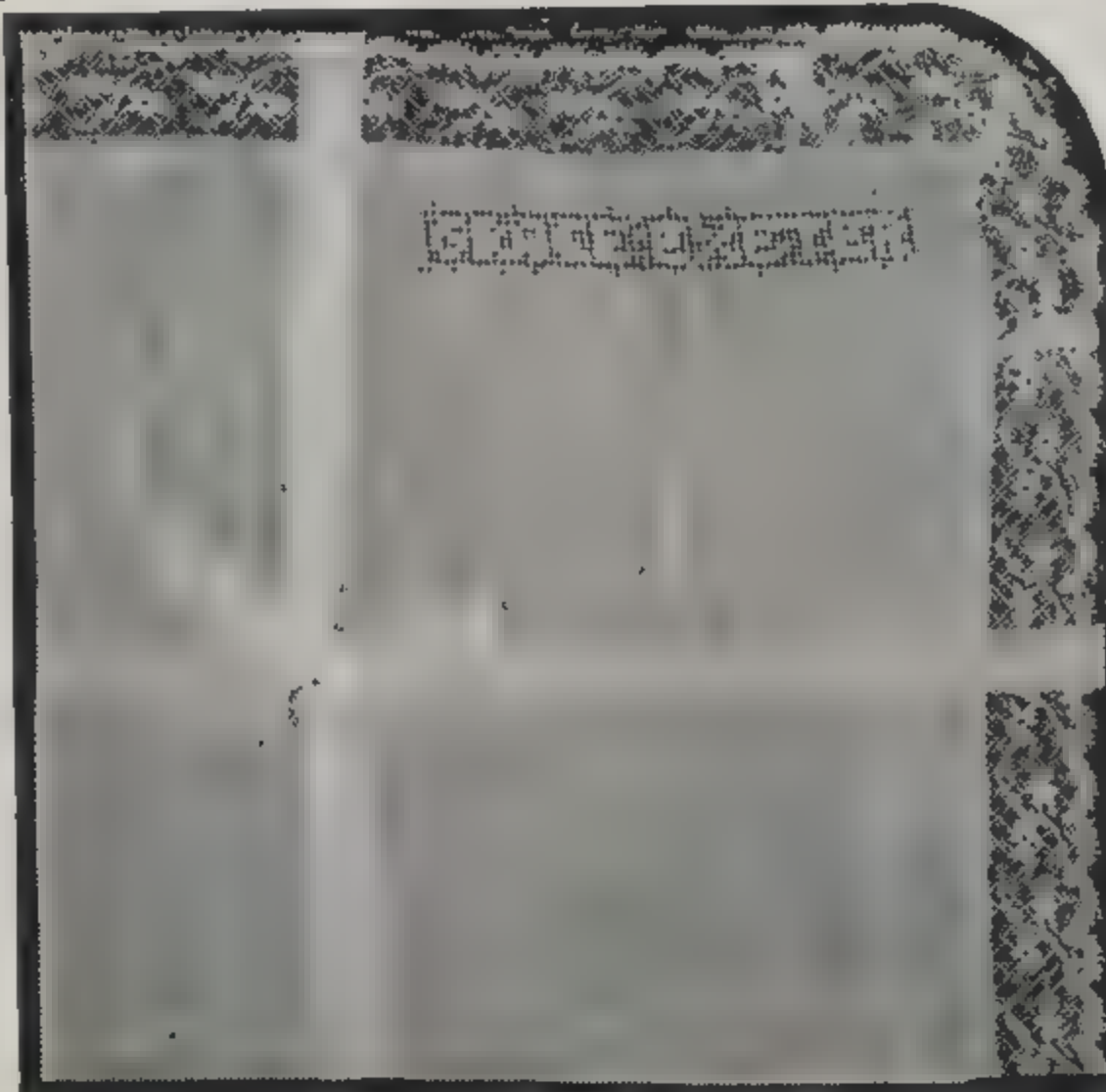
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HER OWN NAME

cut into sheer Irish linen—white, lemon ice, lavender, sky blue, sugar pink or other colors. Edged with French thread lace, Daisy Design, 1" wide. Size 15" x 15" including lace. A treasured gift for Her Day, or just as appropriate for Anniversaries and Birthdays.

\$3.50 each, Box of three \$10.00

Gift packaged & postpaid. Allow two weeks for delivery. No c.o.d.'s please.

Mail order and remittance to:

Villari Handkerchief Co.

29 West 38th Street, Dept. V04, N.Y. 18, N.Y.

FIRST SIGN OF AGE!

...these age spots*



fade them away!

*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on it. Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

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Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send \$2.20 which includes tax, and we pay postage. Same guarantee.

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JOLEN CREME BLEACH for unwanted hair

Here's the dainty, feminine answer to an embarrassing problem. Softens and lightens unwanted hair on face, arms and legs, gently blending it with your own skin tones. Jolen is medically approved, easily applied, available only by mail. Money back guarantee. Try JOLEN now... you'll be delighted with it! Send two dollars to:

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Terry Shirt 'N Shorts—Perfect playsuit in luxurious white terry. Made all in one piece—with five pearl buttons down front. Smart to look at, fun to wear—and so many uses. Seaside, poolside, tennis, barbecuing, etc. Terry belt banded in red and blue is adjustable and washable. Sm (8-10), Med (12-14), Lg (16-18). **\$7.95**



Man-Tailored Terry Shirt—The great male robbery! Copied to the last detail from a man's shirt—it just covers a swim suit, pairs off with tapered pants or shorts. For golf, sailing, beach or tennis. Fastens with pearly buttons. White, Pink, Aqua. Sm (8-10), Med (12-14), Lg (16-18). **\$7.95**

Terry Shorts—Well-tailored. Back zipper. White, Pink, Aqua. Sizes 10-16. **\$3.95**

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Add 35c each for shipping.

Shirt 'N Shorts \$7.95 Size.....White only.
Tailored Shirt...\$7.95 Size.....Color.....
Terry Shorts.....\$3.95 Size.....Color.....

Name.....
Address.....
City.....Zone.....State.....

THE CARNIVAL WAGON OF BONN

(Continued from page 80)

town where I ended up at the *Bundeshaus*, a gleaming white pile of functional stuff hammered on the edge of the Rhine, with gardens and an outdoor restaurant facing the water—Dr. Adenauer's monument, built by his force of will and a million bucks, since grown into nine, no doubt prompting the Cologne carnival song German tourists sing as they pass on a ferry: "*Wer soll das bezahlen?*"—"Who is paying for this?"

On the second floor is a visitor's gallery, where onlookers can lick ice cream and look through floor-to-ceiling glass panels at the deputies below, who plot new miracles of the economy for fifty-four million people—stock entertainment in Bonn as it is in Washington. The presidium was empty, its rows of black seats and over-large cushions facing a black wall with eagle symbol and oak leaves in gold. I idled around the grounds, smelling rosebushes and walking back and forth in front of a gate leading to Dr. Adenauer's white house, where a soldier of the new *Bundeswehr*, pistol floating on his tough hip, and helmet strapped deliberately on his hard head, eyed me unsmilingly.

Riding back to the centre of town by streetcar, I came upon Beethoven's birth house, a different kind of building from the *Bundeshaus*. The one is new and going with the times, the other, old and scarcely hanging on.

I tried the door but found it locked. I rang a bell. The door opened, and a big man in a Münster-brown suit blocked my way, sticking out his hand for a mark. I stepped inside and was sent by the booming voice behind me up some stairs to the third floor, just in time to attach myself to a group of tourists. A grey-haired lady, whose eyes were deep and sad and who cradled one hand in the other and held them both in front of her, was speaking to a half dozen people. She said that some months before, a madman had poured gasoline on the floor of the house next door, behind this one ("If you look through that hole in the wall you may see the room in which Beethoven was born"), and touched off the gas with a safety match. The fire destroyed Beethoven's famous desk and some portraits of his contemporaries, and brought

out the entire Bonn fire department. She added that the madman, about sixty years old, was a man without a nationality. She did not know where he was from. "Are you sure he wasn't a German?" some joker said. "No, he was not German," the lady replied, "but he was mad."

She led the way to two small rooms, pointing out Beethoven's first and last pianos, the latter with four strings to each key for extra-special volume; Beethoven's spectacles; Beethoven's walking stick; Beethoven's ear trumpets—a collection of cruel, brave monstrosities, one shaped like a frying pan, another perforated like a potato grater, a third with a loop of bronze to attach round the neck; shaving razor, dinner bell, two locks of hair under glass, his grim death mask, a life mask from which his maned bust was made. From there we went downstairs to see his original scores.

I stared hard at the manuscripts, then hung around under Beethoven's testament to his brother, which was hanging in a frame on one wall. A young fellow wearing spectacles joined me.

When I said that I couldn't make out the handwriting, he placed a white finger tip against the glass, and, like a teacher with staff and pointer, began to read aloud, "*O, Ihr Menschen—O, you men to take me for a misanthrope...*" He stopped reading after a while. Then he described what the room contained to a bunch of schoolboys—"Here the manuscript of the *Piano Sonata Opus 27, Number 2*"—whereupon a schoolboy in *Lederhosen*, brief case strapped on his back and rocky knees exposed, whipped out an imaginary gun and, making like Wyatt Earp, went "Paaf! Paaf!" at the manuscript.

At the foot of the stairs, a violent argument raged between the doorman and a frail woman in a peasant's dress and apron, who sold postcards and tokens at a table. The big man acted afraid of nothing. He looked mean. The woman was yelling that he had insulted her in front of some tourists and she was furious. Simply furious. She threw her hands in front of her face and wept.

I pretended to look at a portrait of one of Beethoven's

ugly friends, not daring to believe I was where I was. I opened the door and stepped outside—just as two *Halbstärken* lurched past, knocking me out of the way with swinging bodies and heavy elbows. Between them they carried a big table-model TV set.

It rained some more. I went to restaurants, sat in saloons, looked mindlessly at postcards stuck on walls—from citizens who had moved away to Hamburg or Bremen. I walked through this town, called one of the most carefully laid out in Europe, with every street relieved by a curve. These Bonn streets are lovely after a rain, about ten o'clock at night when shutters are closed over most of the windows—long and empty and sinister, with shadows and solitary footsteps and the curve just ahead.

Some of the Bonn houses, apricot and lemon houses made of brick—a relief after Frankfurt's monotonous five storeys of relentlessly grey reinforced concrete—decorated postcards two generations ago. Now, their lower floors are ablaze with neons proclaiming the town's new importance as a world capital. Here are thirty churches, twenty-one of them Catholic; Rotis-O-Mats with chickens revolving and toasting on spits, streetcars with loudspeakers, elbow tables with sunken ash trays, polite conductors, electric buttons for the doors. Three legitimate theatres—in a season, plays by Shakespeare, Schiller, Shaw, Ionesco, Anouilh, Euripides, Chekhov, O'Neill, Molière, Eliot. Two concert halls for Mozart, Verdi, Puccini, Handel, and Strauss. Museums, a zoo, and botanical garden.

Now it is noon. The hour-and-a-half German lunch is beginning. I smell *Wurst*, *Schinken*, *Suppe*, and smoke from the hurried drag on a cigarette by a waiter hiding. My own waiter appears, a genial old fellow. Behind him, in the restaurant proper, men in box-style suits with hard creases, carrying brief cases, bang among the tables as they hunt for places. In spite of the waiter's smile, I feel my overlong occupancy of this particular space hanging round my neck like a sign of the sloth. Bonn has been—a single word will do—extreme.



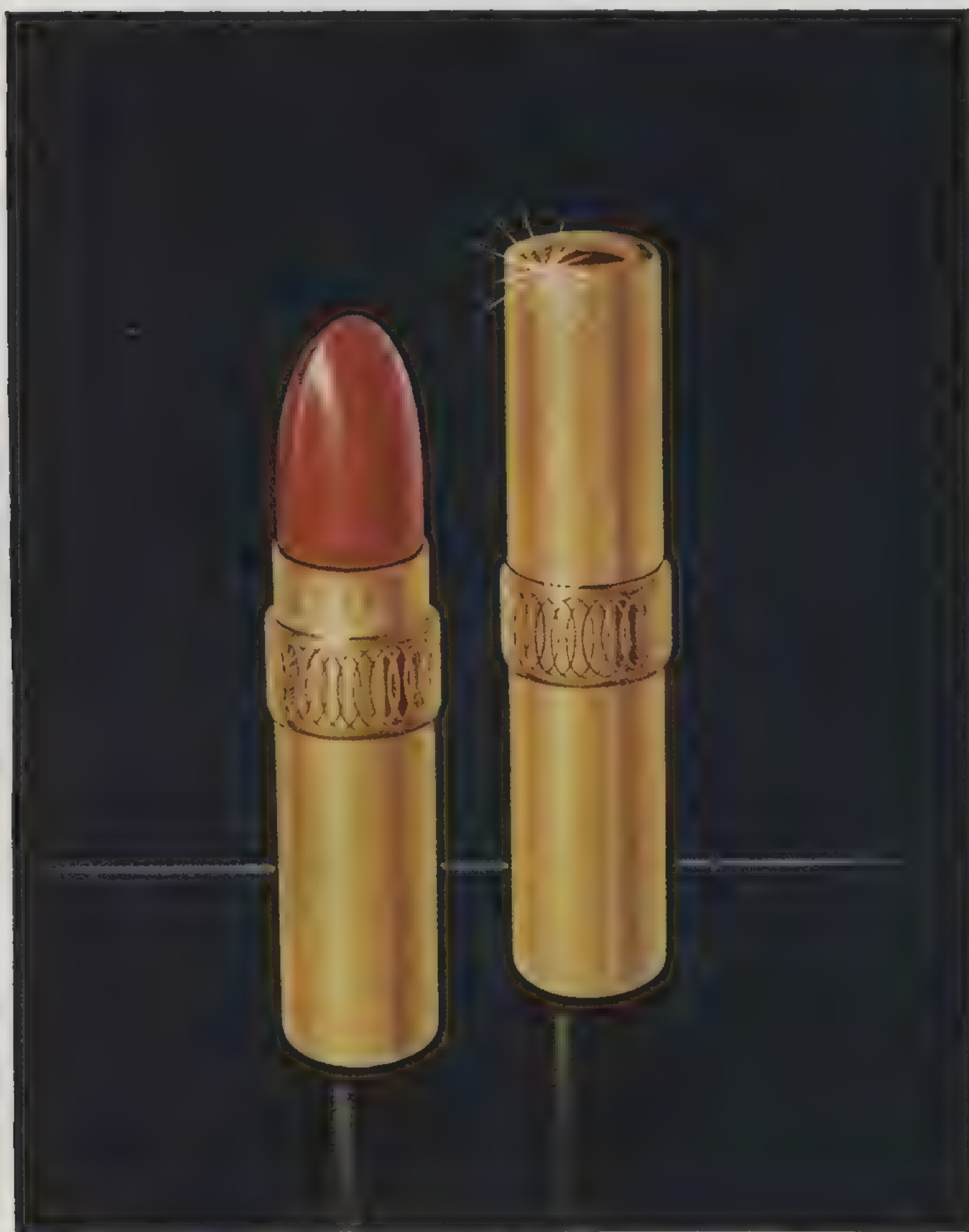
Olga's French Tease girdles 8.95-16.50 bra \$5. For store write Olga, V41, 7915 Haskell, Van Nuys, Cal. pat.



Modess ... *because*

SUPER-LUMIUM

LIPSTICK



The new automatic quick-change lipstick
made with "Lumium."

"Satin on your lips"
describes exactly what this new lipstick does for you —
giving you that moist, luminous look which was formerly the monopoly of youth.

In a beautiful range of new colors including Monteil's already famous ones.

Germaine Monteil

Vogue's eye view:

What your clothes owe you

...and where you may be
shortchanging your clothes

Curious thing how a lot of women go through season after season of clothes-buying, and never seem to get the real pleasure of fashion. Our own guess is that they're missing a simple but fairly crucial fact of fashion-life. Namely: there's a sort of quid pro quo in fashion—you owe your clothes more than a round-trip ticket to the cleaner; your clothes, on the other hand, owe you considerably more than mere endurance.

Your clothes owe you the feeling that you're contemporary. What's contemporary? These, to use the fingers of just one hand, are: a print that's big and forceful and orderly—an artist's print rather than a gardener's; a pair of shoes with flat little squared-off toes; a hat that's small enough to be called adorable; almost anything pink—especially when it's worn with a green that looks fresh-picked; a black satin dinner suit with a Dior-flare of skirt. As we say, we're figuring on one hand only, but the point holds: the surest way to feel contemporary in any given fashion-year is to put some of that year's best new looks in your clothes-life.

You may be shortchanging your clothes in the matter of shoes. We don't say that if you plan to trudge down life's highway in nothing but black shoes, brown shoes, and patent leather shoes in the springtime, you're headed for fashion oblivion. We do say this: with the marvellous new flock of pink, green, blue, and beige clothes that are around now, there are other shoe colours that look just as right as black or brown—and at least twice as exciting. A pair of dark, deep cordovan-red pumps, for example, will do things—subtler, newer things—for a pink suit. Nor do we mean to suggest that pink and cordovan-red ought to become an unbreakable habit: a good taupey brown is every bit as absorbing with pink. Beige, incidentally, responds equally well to either of these shoe colours; and any colour named would be wildly successful with shiny black reptile. Where evening versions of bright, not-too-light colours are concerned—say a vibrant pink Thai silk—a pair of silk slippers dyed a full tone deeper is one of the most satisfying shoe rules going. As for sleeveless summer-day dresses, what they've got to look forward to now are shoes as airy as themselves. Open at the back, or along the sides—wherever: the look of whiffly little summer silks and sandalized shoes is among the prettiest to come along this season.

(Continued on page 109)



What your clothes owe you *continued*

Your clothes owe you the illusion of beauty. This ought to be the very first test that you apply to any piece of fashion. Either it works for you—makes you, as the song goes, “feel pretty”—or it doesn’t. And if it doesn’t, forget it; in a season of almost extravagantly becoming clothes it seems pointless to despair that pink only makes you look scrubbed and healthy as a schoolgirl—after all, there’s a limpid and coolly delectable palette of blues and greens in absolutely top-notch fashion-standing. (On the other hand, a mere switch of lipstick will often settle all the differences between pink and the woman who wears it. Know this: a matching pink is fine, a clashing orange lipstick is downright dazzling—and clear deepened reds are other possibles.) Nor does it seem quite fair to complain that the new miniature hats aren’t beauty-makers for you—not if you haven’t come to grips with the coiffure-essentials involved. Hair under a little hat must be fairly short, rounded, and unfussy, or the effect can be as disenchanting as a re-run on the Late Late Show.

Your clothes owe you mobility. If, in the past, you counted yourself lucky to find a dress that merely *looked* as though it could waft across a room, now is the time to demand a recount. Not only do 1961 clothes look more pliant, they simply are—and to a never-before degree. Apart from the buoyant jerseys and knitted cottons limbering up on pages 146 to 153, there’s the additional news of clothes woven with stretch fabric. In this category: day clothes, late-day clothes, and clothes that could sit out a fairly big evening with assurance. First pictures, pages 114-117.

You may be shortchanging your clothes in the matter of lingerie. Small—critical—point: under jerseys and knitted clothes, a slip of some crisp, tightly woven fabric is as good as a lining; under anything white, a beige slip is of the essence (a complete slip—halfway measures are visible in the light of white); with pale spring and summer dresses, pale stockings are what’s wanted, and not strictly for tonal reasons—dark stockings look hot as muffins.

You may be shortchanging your clothes in the matter of accessories. If the sight of a stark and simple neckline sets up an automatic craving for pearls; if you automatically reach for a patent leather handbag—or short white cotton gloves—when the weather turns springy; if you can’t bear to part a dress from the belt it came with; if your only idea of a suit-blouse is a pale little silk, with a little collar and little sleeves and lots of little buttons; if one gold bracelet is all you’d dream of wearing—your clothes are being monumentally short-shrifted. What they’re getting is clichés. What they want is a touch of excitement—a commodity that happens to be in excellent supply right now. Pearls, for example, look sensational when there’s a strand or two of jade-green beads in their midst. And beads, themselves, are a whole new thing when they’re mothball-size, bright, longish, and worn one strand at a time this way: emerald beads on a blue dress, tortoise on pink, yellow on any fresh herb-green (with greens of this persuasion, a turquoise pin, huge and spiky, would be equally riveting—as would a stack of bangles—ivory, blue, and two shades of green). More fascinating than white cotton gloves with a pink suit: long doeskin gloves in a strong and bitey shade of mocha; and, as fond as we are of the idea of short white gloves with anything sleeveless and summery, short black gloves, we think, look just as right—and more interesting besides. Salubrious change of scene for a self-belted pink linen dress: a pair of thin leather sashes, yellow and orange. Pink and green would do it for a beige dress; and a couple of strippy red and white leather ties would be deliciously brisk around the waist of a white cotton T-dress. Less expected—and far more knockout—than a patent leather handbag with dill-green tweed: glossy black reptile, or one of the moody, off-beat browns. 61-est thing under a suit jacket: a little-nothing of an overblouse—sleeveless, collarless, plain, with an aloof neckline that’s more than a fraction short of a scoop. Over a jacket—if it’s an uncollared jacket: a printed stole-like crush of scarf, moored with a fairly colossal pin. (If beige is the colour, consider a coral pin, a scarf of browns and oranges.)

Quick impression

(left) of a fabulous face—the fact or illusion of beauty that fashion enhances. Photographed here in a shower of gold light reflected from a gilt model of Thailand’s Royal Barge, shown at The Metropolitan Museum in the “Art Treasures of Thailand” exhibition, now on tour in America. (Details, page 113.)

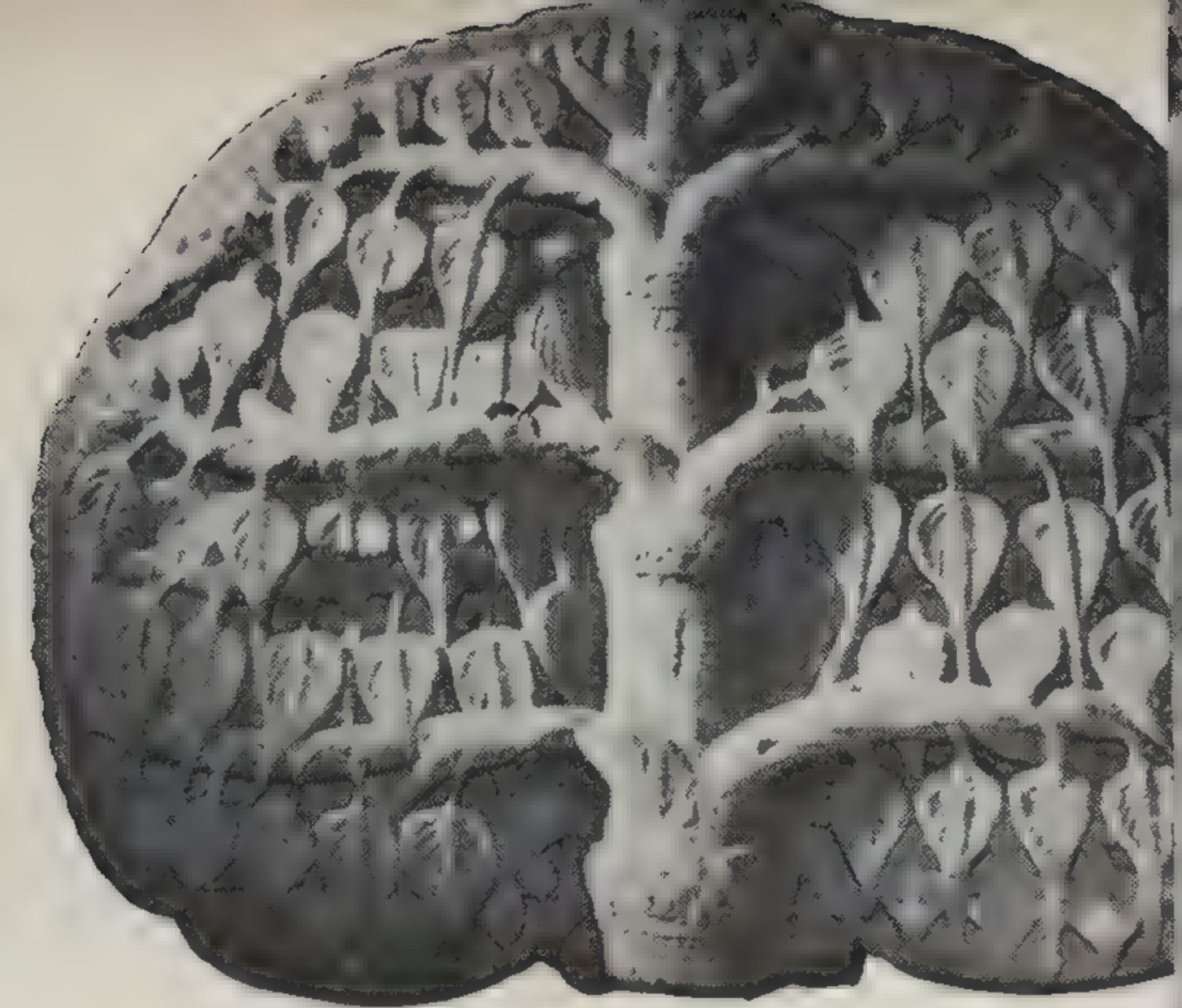
Impressions of beauty—
brown with the glow of pinks

Seen from a pinnacle; three beauties
wearing pink, wearing brown that rises
from mocha to coffee-bean intensity.
Cool and muted, each of these looks
is topped by a small explosion of pink.
Golden and fiery in their midst,
a Walking Buddha whose person corresponds
to the heroic descriptions in Sanskrit poetry—
eyebrows "like drawn bows,"
curls "like the stings of scorpions,"
and hands "like lotus flowers
just beginning to open."
Photographed at The Metropolitan Museum.
Fashion details, next page.









The Bo Tree, stone sculpture, 17th-18th, Ayudhyā.



Swan in bronze, in its beak a ring, possibly for a lamp, 19th-20th century, Bangkok.

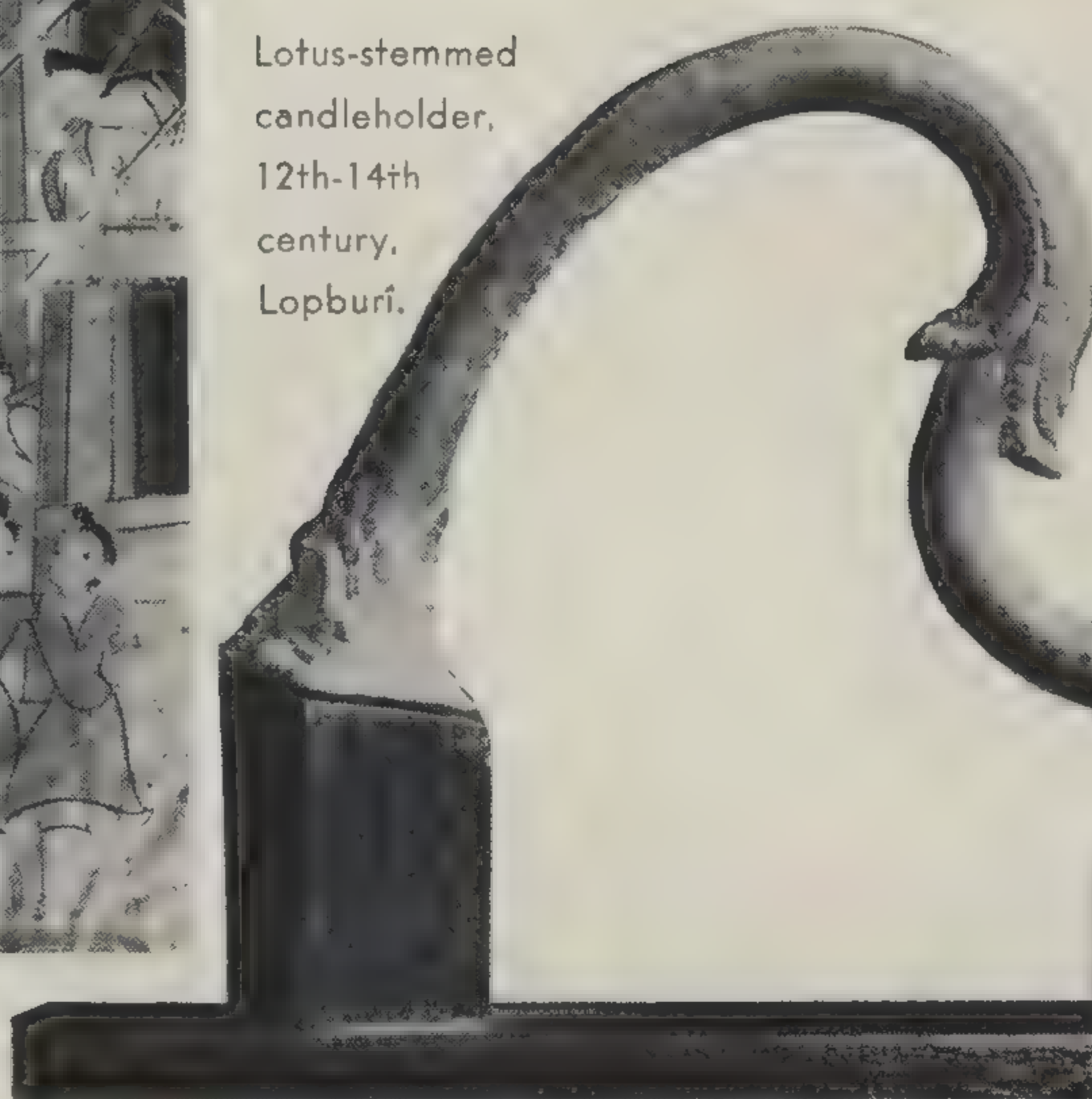


Karen hunting scene, 20th century, Bangkok.



Fighting scene from the Rāmakirti, 20th century, Bangkok.

Lotus-stemmed candleholder, 12th-14th century, Lopburi.

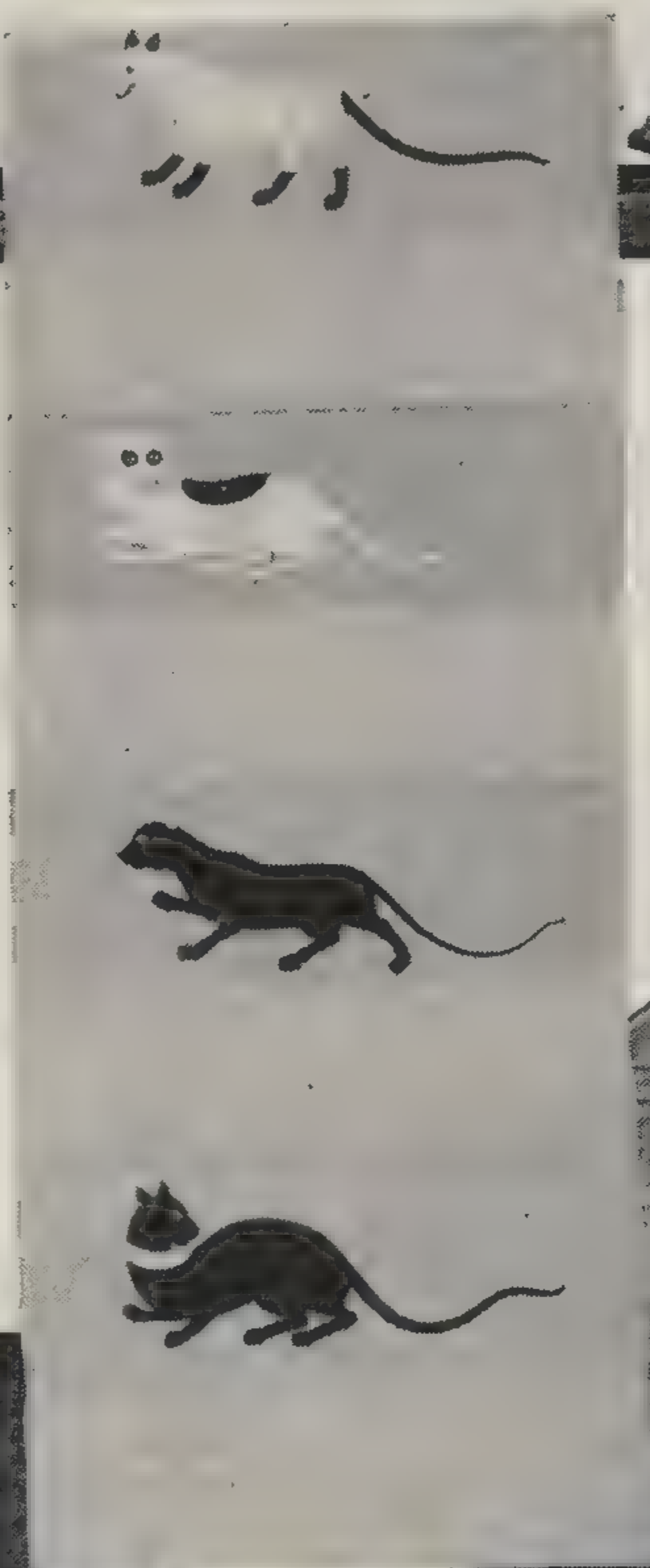


Ceramic urn, 11th-14th century, Lopburi.

THE ARTS OF THAILAND

The superb, many-faceted exhibition, "Art Treasures of Thailand," opens March 13 at the Boston Museum of Fine Arts after a showing at The Metropolitan Museum of Art in New York. It will proceed to Toledo, Los Angeles, Seattle, San Francisco, and Honolulu. Ranging from the sixth-century Dvāravatī period to the twentieth-century Bangkok period, the sculpture, bronzes, paintings, and illuminated manuscripts are largely evocative of Buddhism, a religion deeply infused into the spirit, life, and arts of Thailand. The Bo Tree, *above left*, is a reminder by association of Buddha's moment of enlightenment; the symbolic lotus stem of the candleholder, *above right*, evolves into the head of a bird; the Jupiter god Brihaspati mounted on a deer decorates a candleholder used in Buddhist ceremonies, *right below*. Among the rare secular art works are the bronze swan, *left*; the Karen hunting scene, *above*, painted on cloth; the ancient urn, glazed in brown, *far right*. Details of accordion-pleated illuminated manuscripts show monkeys fighting demons, *above*; Siamese cats, *right*, illustrating poems of cats and birds; a gold-etched illustration, *right*, from a medical chart on circulation, the *Royal Manuscript on Massage*.

Four Siamese cats, manuscript illuminations 19th-20th century, Bangkok.



Anatomical chart from a Royal Manuscript 19th century, Bangkok.



Ceremonial candleholder, 19th-20th century, Bangkok.


Dream-sequence beauty—

memorable fashion impact without details, photographed left; the camera's eye, masculine, aware of allure, casual about documentation. Dress and coat of silk printed in browns, greens, yellows; the same fabric lines the coat. By Ben Zuckerman. At Bergdorf Goodman; Nan Duskin; I. Magnin.

Fashion details, previous pages: Brown Moygashel linen dress by Maurice Rentner at Saks Fifth Avenue; Hutzler's. Hat: Irene of New York. Suit of brown silk by Adele Simpson, about \$190; necklace by Kramer. Both at Lord & Taylor. Suit: Harzfeld's. Sally Victor hat. Pink suit of grainy rayon by Frechtel, about \$110. Pink hat by Lilly Daché, also shown on page 111. Both: Lord & Taylor; I. Magnin.



Left: Stretch tweed suit—the fabric, a blend of rayon and Helanca nylon that looks like a firmly woven wool in orange and yellow, stretches horizontally upon request. Blouse of yellow chiffon. By Adele Simpson, of Einiger stretch fabric; about \$160 at Bergdorf Goodman; Wanamaker's, Phila.; Blum's, Chicago; I. Magnin. Right: Long sheath to jewel for a party at home; bright parrot green stretch fabric that looks like petit-point wool, is really a knitted mixture of elasticized Orlon, acetate, and nylon. By Silvano of Roma; about \$35 at Bonwit Teller; Rich's; I. Magnin.



What gives here: fabrics with an extra dimension of stretch-ability that extend themselves to provide clothes with a new kind of ease, relaxation, subtle allure; all these provided unobviously—in each case, the stretch comes as a surprise. The born-free fabrics on these and the next pages are stretch tweed, stretch jersey, stretch terry cloth, shown at their best now in clothes that skim, not hug, the figure. These can be taken as wonderful indications of things to come; more stretch fabrics (some still gleams in fabric-makers' eyes) will follow.

STRETCH NEWS



Left: Dress that could do a late-day stretch, just about any time of year in any city. This, a day-length sheath of black stretch-nylon jersey, knitted to the density of pebble crêpe. The sash can mark a high or low waist; at front the neck takes cover. By Cabana, of Du Pont nylon; about \$28 at Saks Fifth Avenue; Gus Mayer; Makoff.



STRETCH NEWS

This page: Beach dress of stretch terry cloth—pink and white striped. This fabric, a blend of cotton and Helanca nylon that's more velvety than terry ordinaire, and less bulky. The dress is nightshirty, shy of knee length, with long sleeves, neck buttons; over a bathing suit, it could be a shield from sun, a cover for lunch, a fetching way to look. By Ulla; about \$16 at Saks Fifth Avenue; Dayton's; Frederick & Nelson.




Paris playbacks: the new Chanel suits

The famous Chanel suit—with these innovations: narrower jackets, shaped closer to the body—and often anchored by buttons. *Left:* Pale-blue tweed with jottings in white: the famously-easy Chanel skirt, the new narrow-gauge jacket, with pockets regimented by white buttons. Scarf and edgings, white twill. The suit, copied in Linton wool tweed by Davidow; at Lord & Taylor; Hutzler's; Marshall Field; Hudson's; I. Magnin. *Near right:* The easy, open, cardigan jacket with scarfs laced through eyelets at the throat and on the sleeves. Chanel made it in speckled beige wool tweed with a coral suit blouse and scarfs—both of waffly silk. Suit, copied by Davidow in pink wool tweed and silk. Bonwit Teller; Julius Garfinckel; L. S. Ayres; Joseph Horne; I. Magnin. *Far right:* Pale-pink wool tweed with marginal notes—the collar, cuffs—in pink linen; heart-shaped pockets, a slightly flared skirt, upswept collar based on a bow. Imported by and copied (by Seymour Fox) for Saks Fifth Avenue; copies also at Dayton's.

Henri Dubly





*T*he pale
crêpe dress
fashion owes you now...

Reflected here, the new fascination for pale, smooth-as-cream crêpe dresses—very much of-the-moment when they rise softly above flaring, often bias-cut skirts. *Left:* Skirt-on-skirt play, a graceful fling of fabric belted over a slender underskirt. In supple beige silk crêpe, banked in soft folds at the throat. By Talmack, of Bianchini crêpe, about \$190. Meyers Make gloves. Both: Bergdorf Goodman. The dress also at Frost Bros.; I. Magnin. *Right:* Beige crêpe dress with the sort of direct, unfussed allure that can scarcely ever be shortchanged. The bodice is softly bloused above a spill of skirt. By Herbert Sondheim, of Onondaga tissue crêpe of Celanese acetate and Avisco rayon; about \$90. Napier bracelets. Both: Saks Fifth Avenue. Dress, also at Dayton's; Hovland-Swanson; Neiman-Marcus.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The new vocabulary needed to understand space flights: regime of one, the speed necessary to escape from the earth's gravitational field; ellipsis, a word necessary in describing a satellite in orbit; infinite parabola, a word helpful in describing an interplanetary probe. . . . The intelligent dialogue, kept on track by Harold Taylor, on the television program, "Meet the Professor." . . . The confusing syntax, the long wind-up questions, unfocused, of many of the reporters at the President's Press Conferences. . . . The remarkable second record "Mark Twain Tonight!" by Hal Holbrook who fortunately has a thing for Twain—keeps him mustardy, funny, and vulnerable.

PEOPLE ARE TALKING ABOUT . . . The cute, cute, too cute weather reports, and commercials including her clothes credits, recited by Simon McQueen, a bright English girl from the Midlands. . . . The new book, *The America of George Ade*, preferably to be read in short takes for the pleasure of his "Fables in Slang" which he wrote from 1897 to the early thirties; he gives an odd and amusing flavour of his times, especially in the maxim: "A Bird in the Hand may be worth Two in the Bush, but remember also that a Bird in the Hand is a positive Embarrassment to one not in the Poultry Business."

PEOPLE ARE TALKING ABOUT . . . Dick Gregory, the young Negro comedian who dispenses his wit like droplets of clear spring water at the Blue Angel and, by inventive good nature, manages to find amusement in both segregation and desegregation. . . . *The Scientific American Handbook of Travel*, published in 1910, and popular now at The Institute for Advanced Study in Princeton for such chapters as the one on ship safety which includes approving reference to both the "Lusitania" and that "great sea monster which will soon be launched, the 'Titanic.'"

PEOPLE ARE TALKING ABOUT . . . *Love and the Frenchwoman*, a movie with seven witty, un-nouvelle vague acts dissecting female wiliness from six to sixty, one packing all the hazards of matrimony into a honeymoon scene in a classic French background, the railway compartment. . . . *Skyline*, Gene Fowler's last, lively lilacs to his newspaper days on Park Row just before and after 1920, and to such a fabled fascinator as Bat Masterson who left a Denver gambling house where he had been a card dealer for a job on the New York *Morning Telegraph*, becoming the East's foremost authority on boxing. Fowler wrote, "the never-smiling Bat Masterson died at his newspaper desk October 25, 1921. On his typewriter was found this paragraph: 'There are many in this old world of ours who hold that things break about even for all of us. I have observed for example that we all get the same amount of ice. The rich get it in the summertime and the poor get it in the winter.'"

PEOPLE ARE TALKING ABOUT . . . Mary Callery's delightful alphabetics in brass, steel, and wire-mesh—small, clever as watchworks, sculptural take-offs on the twenty-six letters, now at Knoedler Galleries. . . . One of the most popular television shows in Italy, "Carosello," sketches composed exclusively of ads, performed exclusively by important actors. . . . The illuminating camera-work of F. L. Kenett for *The Acanthus History of Sculpture*, a series of books, published by The New York Graphic Society, that wraps up the history of sculpture, starting with Ancient Egypt and Classical Greece, authoritatively. . . . The name a Frenchman thought of for certain night clubs in the Village: "Boiteniks."

MR. AND MRS. EDWARD STEICHEN

photographed in their Connecticut house. An elegant, lean, straight six-footer, Edward Steichen has used his blue eyes to search out the elusive for eighty-two years. To celebrate his birthday, The Museum of Modern Art, where he has been the Director of the Department of Photography since 1947, has on view now an impressive exhibition of sixty-five years of Steichen photographs, paintings, designs. Fusing with life on many levels, Steichen once held a flower show at the Museum of his famous hybrid delphiniums. (Of these he has "a new race underway, the 'Connecticut Yankee.'") With his young, lovely third wife, Joanna, he was photographed, *opposite*, in a room that, like the whole house, has a red brick floor—"very few rugs," Mr. Steichen said, "just one here and there for a dog to rest on." The guitar on the wall belongs to Mrs. Steichen, a tall, talented brunette, a writer, an aviator, and an amateur photographer who took, her husband said, "one of the best portrait photographs ever made of me." She helped Mr. Steichen with the work of choosing from 30,000 negatives and prints the photographs now in the show. These range from his first efforts in 1895 through his important Photo-Secessionist period of 1902 to 1917 when he introduced to this country the works of Matisse, Cézanne, and Picasso; through his photographs as an Army photographer during World War I; through his years from 1923 to 1938 when he was the chief photographer for Vanity Fair and Vogue; and through his incredibly strenuous years as a Navy Captain in the Pacific, in charge of Fleet photography during World War II. Some of the work of all those energetic years is now at the Museum.

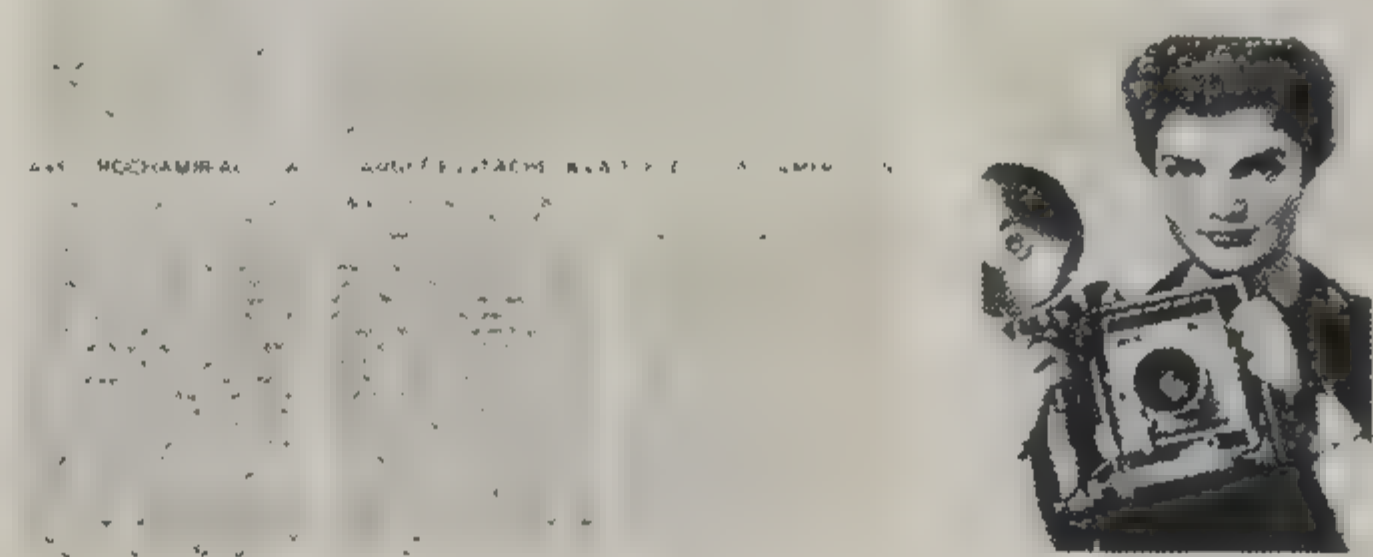
What the European Press is saying about THE KENNEDYS

"I am his wife, I am not the head of his cabinet," Paris Match quoted from Mrs. John F. Kennedy. London's Observer decided that "Kennedy is dedicated to seriousness and probably knows that his startling charm, though not in the least bogus, is misleading. In spite of his sincerely friendly ways, he can easily become aloof." The Italian magazine, Rotoci, said that Mrs. Kennedy's "deepest interest lies in moral issues." Below are some Kennedy pages from Paris Match, excerpts from British and European articles.

Paris Match: "Young, beautiful, rich—what democracy in the world would have forgiven her all of that? . . . Even Hollywood would never have dared give the rôle of first lady to the superb brunette who has captured every heart. She has the look of a star and the silhouette of a mannequin. Yes, but Americans are more courageous than movie producers. It is really only in America whose wonderful people are innocent of envy that an elegant and beautiful woman of thirty-one could overcome the usual obstacles encountered in politics, jealousy, and the bourgeois gossip of 'what will people say.'"



Jacqueline née Bouvier première dame d'Amérique



In Germany, *Revue* announced "a new type has arrived in the White House: the modern American woman," and *Stern* called the White House "Jackie's home—for Jack's interests."

The Queen, the English magazine, published in its February 1, 1961 issue an essay by William Douglas Home, brother of Lord Home, the British Secretary of State for Foreign Affairs, in which he wrote about Kennedy at twenty-one: "his mind dived into the British political stream, like an osprey questing after trout. He questioned, cross-questioned, argued, quipped, and leg-pulled, all with an Irish-American charm that proved irresistible to his victims. Young Conservative politicians, born with a Tory pamphlet in their fists and educated up into a happy hereditary Tory heaven, hardly knew what hit them. His vitality overwhelmed them, his self-confidence destroyed their own, and his questions sent them home to look up their facts in books of reference or else to pick their fathers' brains."

Panorama, the Dutch magazine, reported that the White House, "long viewed by Americans as a bulwark of sedateness, will be a gay and happy home."

Rome's *L'Espresso* mentioned that Mrs. Kennedy at certain rallies was "off in a corner reading the last volume of General de Gaulle's memoirs."

Incredibly: these young people are now Mr. the President of the United States and Mrs.

Il a l'air d'un étudiant.
elle a l'air d'une étudiante.
Elle a un peu scandalisé
les vieux politiciens en se
promenant dans Washing-
ton en pantalon rose. A
travers la hâte, on entend
parfois des cris et des
rires car dans la famille
tout le monde a beaucoup
d'enfants. Lui porte les
plus lourdes responsabi-
lités du monde. Elle est la
première lady d'Amérique.

Ils passent les dernières



Cheveux au vent et pantalon dans l'eau

la future présidente à l'heure du bain de sa fille Caroline

Les derniers jours de liberté et de solitude avant le pouvoir

MARK SHAW

LA MAISON
BLANCHE AURA
POUR LOCATAIRES
CE COUPLE
D'AMoureux



JACQUES LOWE

Michel Clerc in *Paris Match* wrote that John Kennedy in courting Jacqueline Bouvier "was more given to sending history books than flowers, preferred telegrams to long-winded letters. Ardent, quick, courageous, cultivated, and young-man-in-a-hurry, he quickly impressed Jackie." Because of her French ancestry, the French respond to her. "Her full lips, high cheek bones, widely spaced, heavily lashed eyes, and black hair all give her an exoticism which emphasizes her strangely toneless and beautiful voice . . ."

“YOU’RE RICHER THAN YOU THINK”

EDITOR’S NOTE: A handsome woman with a flash of brown eyes that see clearly through figures and production indexes, Sylvia Porter writes a column with the fascinating name, “Your Dollar,” and the biggest distribution, three hundred and thirty-three newspapers, in the business column business. When she was just out of her teens and out of several Wall Street brokerage firms, she started writing that column for the *New York Post* as S. F. Porter, because it seemed wiser to attribute her extraordinary perception in financial matters to a man. The wife of G. Sumner Collins, and the mother of an eleven-year-old daughter, she runs two houses, one in New York, one in the country, produces, in addition to her column, a weekly newsletter on Government bonds, “Reporting on Governments,” and an annual Income Tax Guide. Twenty years ago, in *Vogue*, she started her first magazine article, one of five financial primers *Vogue* published between 1941 and 1943, with these words: “You know, a fallacy that we’ve permitted to go unchallenged because of innocence or indifference is that men control the wealth and finances of America.” Now, in this article from her book to be published in May by The World Publishing Company, she explores and dismantles some other fallacies.

Most of us are worth a lot more than we may think. . . . You would need a fortune of over \$100,000—invested at 3 per cent interest *tax-free*—to produce interest to duplicate the \$254 a month maximum benefit a family will be able to get under today’s social security law.

You would have to have an estate of more than \$76,000, also bringing you 3 per cent a year tax-free, to produce interest to duplicate the \$190.50 maximum pension that a retired worker and his wife, both sixty-five or older, will be able to get under the social security law now in effect.

You would need a hefty nest egg of over \$50,000, again invested at 3 per cent tax-free, to produce interest to match the \$127 a month maximum you, as an individual worker covered by social security, will be able to get when you retire.

As these calculations surely dramatize, that social security card of yours really is becoming the equivalent of a fortune in retirement benefits. Few of us could even hope to accumulate the estates essential to give us the monthly incomes that payment of our social security taxes guarantees we will receive when we retire in the years ahead.

What’s more, millions are also accumulating impressive retirement incomes under private pension plans; it is estimated that 34 per cent of all workers in industry are covered

by private pension programs now. Millions of others have insurance programs that will pad their retirement incomes, too; eight in ten families have life insurance coverage today and many have annuity and similar policies. And a growing percentage of us have reserves in cash, United States bonds, stocks, and other investments which will, in addition to our social security benefits, help us live on a decent scale in our senior years.

We are, in fact as well as in theory, creating an economy in which the person working today and contributing to public pension and private retirement programs can look forward to retirement with confidence that he will not need to depend on family charity for support. We are doing it by taxing ourselves on an increasing scale. Let’s not kid ourselves—the social security tax is becoming a real pocketbook “bite.” Consider the record just of the past ten years.

In 1949, the social security tax was a minor 1 per cent on a maximum of \$3,000 of your pay, meaning it amounted to \$30 a year at most. In 1950, the tax went up to 1.5 per cent on a maximum of \$3,000, meaning it amounted to \$45 a year at most. In 1954, the tax went to 2 per cent on a maximum of \$3,600 of annual earnings, a top of \$72 a year. In 1958, it was 2.25 per cent on a maximum of \$4,200, a top of \$94.50 a year. In 1959, it was 2.5 per cent on a maximum of \$4,800, a top of \$120. In 1960, it rose to 3 per cent on a \$4,800 maximum, a top of \$144.

What are we getting for this? The answer is, “Plenty!” For as the taxes on our pay have climbed so have the expected benefits they provide. In 1949, the peak benefits an individual worker could get were only \$45.20 a month; and the peak social security benefits a family could receive were only \$85 a month. Under the latest law, the peak an individual can get is \$123 a month while the peak a family can get is \$254 a month.

What do these tax and benefit changes mean to us?

They certainly mean that the millions of us who have been working for years and paying social security taxes, and who will continue working and paying the taxes for many more years, are now contributing major amounts of *our pay* to the support of our older citizens. Our taxes are providing the benefits to those already retired, maintaining the basic social security pension at a decent level. And, incidentally, a record 14,800,000 are now drawing social security benefits.

They also mean that these taxes are helping to protect our own jobs, for one of the great props under our economy today is the spending of social security checks by our senior citizens. The spending of these benefits has become a crucial

job-making and anti-recession weapon.

And, most important, they mean that we are building a system which some day will give us in turn an adequate, basic retirement pension.

Glance again at the jump in the benefits in one decade. Let yourself enjoy the feeling of confidence inspired by the knowledge that there will be a pension for you, too. Then you'll truly understand how rich our older folks are now and how rich you will be.

A Young Widow's Fortune

Social security is not just of value to older people. A young father of three infants was killed in a freak accident in our community the other day, leaving not only a heartbroken widow but also an empty bank account. While we were discussing with the neighbours how to ease at least her financial tragedy, I volunteered, "One 'good' angle is the fortune she'll get from social security from now on. It'll run into tens of thousands of dollars in cash."

The astonishment at the size of the "inheritance" I mentioned pounded home again the fact that most Americans—and this probably includes you—don't realize that social security can be worth more to young people than to the older citizens of our land.

The cash stake of this young widow and her infants could be almost \$70,000. And this inheritance is free of income and estate taxes. Social security is so very much more than retirement benefits, pensions for aged widows, aged parents, and retired people. It is, as the following details dramatize, also tremendous protection for young children and young widows. In our neighbour's case, the father had been fully insured at the top social security salary level of \$4,800 a year. His infants are one, two, and three years old. Now:

On application, his widow will get a lump-sum death benefit. This amounts to \$255.

His infants and their mother will get a pension of \$254 a month until the oldest child is eighteen. Assuming she doesn't remarry during the fifteen-year period, this adds up to \$45,738.

For the next twelve months, his widow and her two children still under eighteen will still get a monthly pension of \$254. This amounts to \$3,048 over the year.

For the next twelve months, she and her one child still under eighteen will get a monthly pension of \$180. This amounts to \$2,160 over the year.

Her widow's pension ceases when all three children are

eighteen, but she gets widow's benefits when she reaches her sixty-second birthday. At that date and for the rest of her life, assuming she hasn't remarried, she draws \$90 a month, equal to three-quarters of her husband's monthly retirement pension. If she then lives for her normal life expectancy of about 17 years, she will receive an additional \$18,360.

Add it up. It comes to \$69,561. And all this income is, by law, *free of all tax*.

Of course, the totals will vary from family to family, depending on the number of children, their ages, the amount of credits in the social security account. But the key angle is not the precise total of benefits; rather it is the impressive value of social security to the young family as well as the old. How many young people can accumulate nest eggs and invest them at returns sufficient to guarantee over \$250 a month for years?

The ironic tragedy is that it often is those most in need who forfeit their benefits because they don't know the elementary details of the social security program. If this tale of the young widow's fortune jolts you into learning more, her heartbreaking loss may be your gain. . . .

The knowledge of your earning credits should give you a lift, and the knowledge will be vital to your intelligent planning for your financially independent older years. Of course, a social security pension is hardly adequate for comfortable retirement, but it is a darn good base on which to build a personal investment program. And the knowledge will give you new understanding of how your social security tax contributions are protecting not only your future but also your nation's future. For you, as a citizen with a pension check to spend every month, will be a distinct prop under the economy's prosperity. So check your credit now. Whatever is in it is a plus for you, and I'll wager you'll find more in your account than you think. . . .

How Much Has Inflation Robbed You?—Folklore and Fact

Milton Berle was having a lot of fun with former President Eisenhower's \$77,000,000,000 budget on his TV show a few years ago, and at home we were grinning along with him. Suddenly during his monologue came this: "Inflation? That means your money today won't buy as much as it would have during the Depression when you didn't have any." My family howled—and I ran for pencil and paper to write it down. For as he so often has done during his long career, with one remark the master comedian put into brilliant focus a basic aspect of our *(Continued on page 182)*

BY SYLVIA PORTER

Excerpts from a new book,

"How To Get More For Your Money,"


by the most famous woman
financial expert in the country.





The new dash into print

On these four pages: the new bold prints—handsome, striking, clearly defined, a new force in fashion now; their dash and drama, a complete break with the old peaches-and-cream print idea. *Far left:* The big, bold print on black—great free-hand flowers in red, yellow, turquoise, splashed over black cotton batiste. The dress has a lowered waistline, a tie belt. By Donald Brooks; about \$70. Necklaces by Richelieu. All: Lord & Taylor. Dress also at Neiman-Marcus; I. Magnin. Black straw skimmer by Emme, batiste sash, Kislav gloves. *Directly left:* The big, bold print on white—white Liberty silk foulard, entwined with stylized flowers and leaves in purple and blue. The dress buttons at back, ties with a ribbon of the same silk. By Mollie Parnis, in Liberty of London silk; about \$125. Gloves by Superb. Both at Bonwit Teller. Dress also at Hutzler's; Julius Garfinckel; I. Magnin. White rough-straw skimmer by Emme.



Brilliant dashes into print

Right: More print drama—a print of stylized lotuses and frondy leaves, clearly drawn, boldly coloured in rich plum-red and blue, dashingly executed in Liberty of London silk. Dress, subtly-shaped, two-piece, by Mollie Parnis; about \$125. Earrings by Hattie Carnegie. Both at Bonwit Teller. Dress, also at Montaldo's; Neiman-Marcus; I. Magnin. Important with all these bold prints—a big, precise, architectural hat, like this pagoda of red rough-straw braid: by Sally Victor. Lancôme's new rosed-red lipstick, Paquerette.

Far right: The Gauguin print—bold, jungly, exciting, in parrot-greens, purples, blues; a dress that's several jungles away from the pale prints of other summers. The dress, magnificently done in silk surah, sleeveless, full-skirted, belted in purple silk surah; by Samuel Winston. About \$160. Necklaces by Castlecliff. All at Saks Fifth Avenue. Dress, also at Woodward & Lothrop; Halle Bros.; Neusteters. Huge hat of black straw by Mr. John.





About faces—new cream-and-water techniques

It can probably all be traced back to drummed-in childhood routine, but, in any case, many grown-up women we know (who've grown up quite attractively, by the way) feel that, unless there's plenty of water involved, no face can be scrupulously, immaculately clean. What's more, many beauty brains agree with them. And it's their findings that are up for discussion here—water-soluble creams or creamy liquids that foam up, in a reminiscently soapy way, with water, and are rinsed away; and uncreamy liquid cleansers that are, themselves, as clear as water—but bracier. Women with dry skin (or, for that matter, women with no skin complaints whatever) should be cheered by a group of these creams mild enough to be used on any-old-time basis. Among them: Lancôme's whipped cream of a cream called Fraîcheur; and Facial Bath, of which plankton—a mineral-and-vitamin-loaded substance seined from the spa waters of France—is the main ingredient. Biotherm makes it, and—taking no chances—packages it in an hermetically sealed tube. Emulsified versions of the same idea are Jon Pierre's Cleansing Lotion Special and Jacquet's Hygienique Liquid Cleanser, both of which flow from bottles. With this branch of water-soluble creams, two applications seem to work best; the first, to be smoothed on and tissueed off in the ordinary way; the second is the one that gets sloshed about, and finally rinsed away, with water. For skin that hovers between normal and oily, the news is four creams with a soapish manner, but not a trace of alkalinity. Their (*Continued on page 181*)

The one-two-three for new faces

For immediate occupancy, a new complexion, natural as sunlight and not the least shy (see left) of being drenched in it; its basis, an uncomplicated three-point cosmetic plan by Noxzema. Two of the three points involve instant flattery; a summery, spicy scented new liquid foundation and powder (in its own compact) brighten winter-weary skin and repair it at the same time. The third, Noxzema's Skin Lotion, is a recent liquid version of Noxzema cream, which some worldly women have used for years as a daily skin cleanser. The lotion, not only a cleanser but a moisturizer and treatment balm, to use in the morning and at night—like soap, with water. The Skin Lotion, the three shades of foundation, the compressed powder (both, called Cover Girl), at Altman's.



The good word on ITALY



— and Italian fashion

In Florence, jamful of buyers and the press for the Italian Collections—even some Iron Curtain countries were represented—the sky was clear and blue, the light golden, the air piercingly cold, and the spirits high. Flower-stalls were selling bright mixed bouquets of spring flowers, bunches of anemones, scented mimosa, and beautiful, scentless purple violets; on every restaurant menu were emerald-green fresh peas and the tiny, delicious artichokes that are eaten whole. Against this buoyant background, in the white-and-crystal splendour of the Pitti Palace, the Collections were shown, in burst after burst of soul-stirring, eye-delighting colour—for it was in colour, rather than innovations of cut, that these Collections made news. There were apricots in every shade of ripeness, pinks in every blush of pinkness (Emilio Pucci even made his mannequins wear pink shoes and stockings); there were strawberry- and camellia-reds, pale blue and periwinkle blue, pistache and jade greens, oranges, yellows, bronzes. Coats and capes were often reversible, a different colour on each side—an apricot shantung coat, for example, reversing to pale-blue shantung (see next page). Or, another colour was introduced in bandings or insets—Capucci's tangerine-orange wool coat had broad inset bands of dark-bronze wool. Also at Capucci: dresses made entirely of multicoloured ribbons woven, dazzlingly, together.

Barentzen's muted foulard jackets, linen skirts (facing page): From the Barentzen boutique, two offhand little suits: silk alpaca cardigans over very short linen skirts. Left, diamond-patterned cardigan in beige, grey, blue, black, rust; natural linen skirt. Right, maroon foulard-printed cardigan; bone-white linen skirt.

Capucci's strawberry float (right): Two tiers of white china silk, polka-dotted in ice-cream pink, the second tier ending just at the knees; over it, a pink silk cape with a long, floating scarf attached. Dress and cape, in America at Filene's.





Left: One of Capucci's fashion triumphs from the Italian Collections—his little two-way silk shantung coat, sleeveless, reversible; apricot (or ripe peach) on one side, pale blue on the other; slipped over an unfitted sheath of peach-coloured silk shantung, sleeveless and collarless. With it, pale-beige kid gloves, a beige Nefertiti hat—Capucci likes pale beige with strong pastel colours—and a final, delicious touch: a necklace of globed carnelian and amber.



Italy's Adriatic coast, never—except for the Lido at Venice—as well-known as the Ligurian side, is now enjoying a boom: a crop of new, chic little hotels is springing up, one of the most attractive being the Locanda delle Dune at Bellària, a tiny village on the coast between Rimini and Ravenna. . . . At Spoleto, where the music-and-drama Festival of Two Worlds is held in June, an unusual and delightful restaurant called the Pentagonnema is run by Mme. Guido Cantelli, widow of the brilliant conductor. Decorated like a charming private house, it has antique and modern furniture, handsome china and glassware, marvellous heavy Italian linens, all of which are for sale—even the chair you sit on can be bought on the spot and taken home.

Above: Sketched, one of the brilliant details from Capucci's collection—a girdle of jet beads, worn low at the waist of a white ottoman sheath. (When his dresses weren't brilliantly coloured, they were white.)

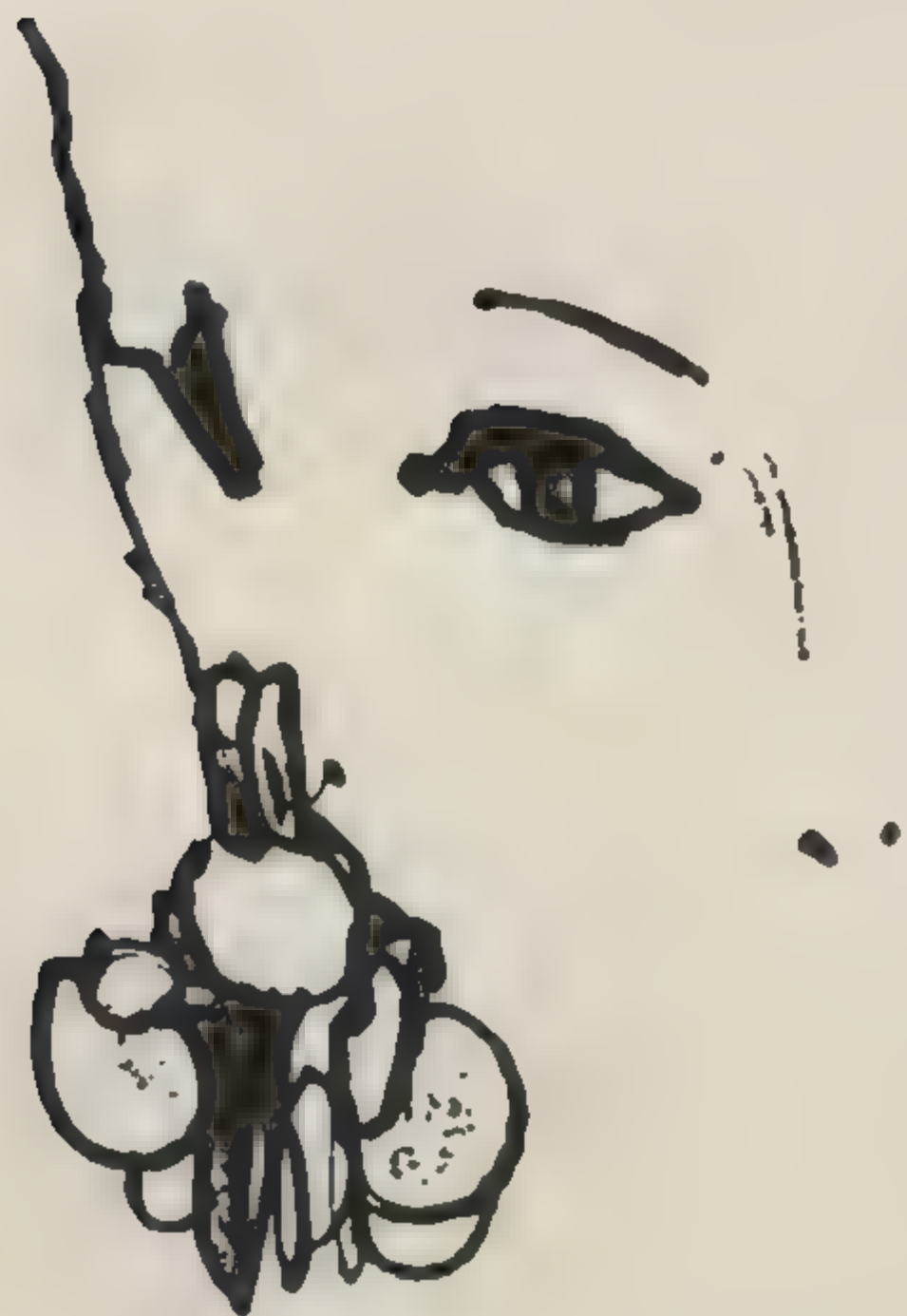
Right: From Simonetta's spirited collection, outstanding for its superb coats, capes, and ponchos—a coat that has, somehow, a cape-like dash. Brown-and-white nubby wool tweed, double-breasted, with a standaway collar and cape-y bell sleeves. Rakish brown Panama hat; jersey snood.

ITALY

continued



In Rome, during the Collections there, it rained a good deal of the time, and the visiting buyers and press were enchanted by the raincoats that blossomed forth on the Roman streets: almost all were Chinese stone-blue—actually a sort of blue-denim colour. In Florence, too, these dark-blue raincoats seem to have replaced raincoat-coloured ones—they're worn by men and women, old and young, delivery-boys on bicycles and elegant young couples unfolding themselves from low-slung sports cars.



Left: New fad at the Italian Collections—the single earring. Big, clustery, dramatic, it was generally shown with wildly-coloured beach costumes or at-home pants and tops, and looks wonderful with the new Italian hairdo—short, shaped to the head, swept behind the ears. The single earring here: a windfall of gilt coins on a gilded hoop, by Luciana of Rome.

In Rome, the great theatrical success has been the Italian version of American playwright William Gibson's play, *The Miracle Worker*—called, in Italian, *Anna dei Miracoli*; as of late February it had chalked up a run of three months, unusual in Italy, where a play that runs six weeks is considered an enormous hit. With unfaltering consistency, the part of Annie Sullivan, played in New York by Anne Bancroft, is played in Rome by Anna Proclemer. . . . Another extraordinary success is that of a twenty-year-old girl singer named Mina, who with no particular looks or voice, and a casual, almost beatnik way of singing, has taken Italy by storm; one baffled admirer described her as "somewhere between Edith Piaf and a female Elvis Presley." She has a magnetism that even the avant-garde intellectuals find irresistible—some of Italy's most admired poets have written lyrics for her songs. (Note: at least one of Mina's records is now buyable in the U.S.)

Right, above and below: Two dresses from Emilio Pucci's collection—almost all of it, this year, in shades of pink and red (the mannequins even wore pink shoes and stockings). *Above*, one of the famous featherweight silk jerseys that are a Pucci signature—this, in sealing-wax red, loosely-bloused, easy, tied with a bow at the waist. Dress, in America at Lord & Taylor.

Below, 1961 version of the famous Pucci scarf-printed silk, in a one-piece dress with bloused top, tubular skirt, low-dipping back. White silk, printed with irregular harlequin diamonds of pink, red, grey, and black. Dress, in America at Lord & Taylor.





Left: Simonetta's short black point d'esprit evening dress with velvet bows, a deeply shirred, tied hem; over it floats an airy, dolman-sleeved cape (Simonetta can't resist capes, and doesn't even try to).

Below: In another mood, Simonetta made this fresh little spring-day costume: navy-blue basket-weave wool tweed suit, slope-shouldered, narrow-skirted; sleeveless white silk shirt. Navy-blue hat, worn over a chiffon kerchief.

The most talked-about movie director in Italy now, hailed as a challenger to Rossellini, Fellini, and De Sica, is a tall, thin, dark, intensely serious-looking man named Michelangelo Antonioni, whose latest film, *La Notte* (The Night), is a sombre study of a disintegrating marriage. Although he has been directing his own kind of mystical, tortuous, almost dialogue-less movies for the last ten years, his work was known only to a small band of followers until last year, when he made *L'Avventura* (The Adventure)—a solid financial success, even though one irreverent London critic described it as a "three-and-a-half-hour study in lassitude." Antonioni's specialties are extraordinary camera-work, with startlingly deep perspectives; a reliance on the camera, rather than dialogue, to tell his story; and a viewpoint of almost unrelieved gloom. He also has a rather arbitrary way of disposing of his characters (the heroine of *L'Avventura* simply disappears into thin air).

Below: From Fabiani's charming collection—his version of the reversible idea: a loose coat that's camel-colour on one side, charcoal grey on the other; falling prettily—whichever side is out—over a two-piece sleeveless dress with an overblouse top. Dress and coat, in America at Henri Bendel; I. Magnin.



ITALY *continued*

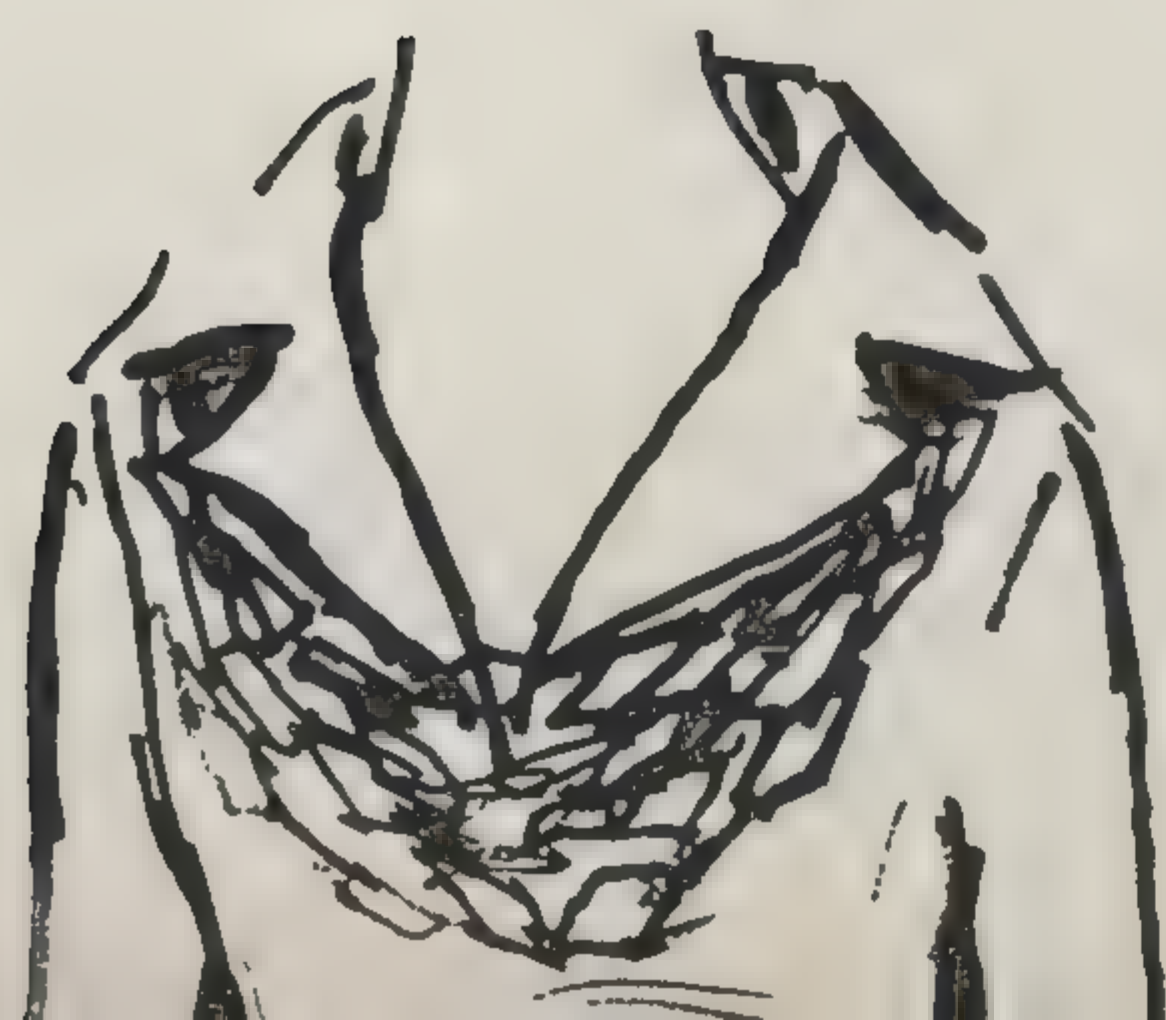
Balance-of-trade note: While Italian fashions are flowing to the U.S., America is counter-attacking, courageously, with Metrecal. This and several other diet-control compounds are now being briskly advertised in Italy—the hope being to weaken spaghetti's grip on the national diet.



Left: The single earring again—this one, a clump of coral beads on gilt, by Luciana of Rome. Other addenda to the Collections: Simonetta's enormous tortoise-shell buttons; Capucci's fragile little late-day hats of tulle; the charming handbags by Roberta of Venice, of very soft box calf in latticed thongs, in an interplay of colours.

In Rome, the magnificent Palazzo Doria has been bought by the Brazilian Government to be used as its Embassy; it will be filled with Ambassador Hugo Gouthier's collection of extremely modern paintings, a prospect which some Romans find startling. . . . Two of the new and talked-about boutiques in Rome are Trico, with its talented designer, Pierluigi Scazzola; and the Indian boutique of Mme. Sonali das Gupta, on the Via della Vite, which sells handmade objects and materials from India, magnificent saris, Indian antiques, and old jewellery. . . . A sculptor named Gustavo Foppiani is making detachable sculpture: arms, and various other appendages, come off, revealing hidden drawers underneath. And a painter named Cristoforo is painting, beautifully, on mirrors. . . . Every woman in Rome wants Fabiani's show-stopping ball dress with a black velvet top, a frothy white organza skirt that opens out and around like a cut-out paper party decoration. . . . At the Excelsior Hotel, the Rendezvous really is just that.

Right: One of the dashing late-day ideas from Patrick de Barentzen's Collection—a bias-cut dress boldly striped in black and white, its plunge-y back held together by a strip of black ribbon; there is a drawstring jacket (not shown). Both are in crisp slubbed silk. The beads and earrings are of white papier-mâché, the offside fez of black kidskin. *Below:* At Capucci's, a sleeveless jacket in pale-grey slubbed silk was fastened by chains, in various greys, that hooked on under the collar—they can be detached, used as a necklace.





Paris couture jewels—U.S. scoop

No swindle this in spite of the 'Riffi' atmosphere above in which the Paris comic, Little Barba, shows Collection jewels to the proud beauty with the jeweller's glass.

All fakes, all wonderfully pertinent with the new clothes, the pins and necklaces shown here can be bought in America at Altman's.

1. Glittering flower pin of paste, baguette rubies, and emeralds.

By Jean-Pierre for Givenchy.

2. Jet and crystal beads latticed in a Byzantine '61 necklace.

Designed by Ciz for Balenciaga.

3. Fake topaz oyster profile with pearls.

By Jean-Pierre for Givenchy.

4. Pendant pin of milky-way stones, pearls, and paste. This, from Dior.

5. Pear-drop necklace of paste.

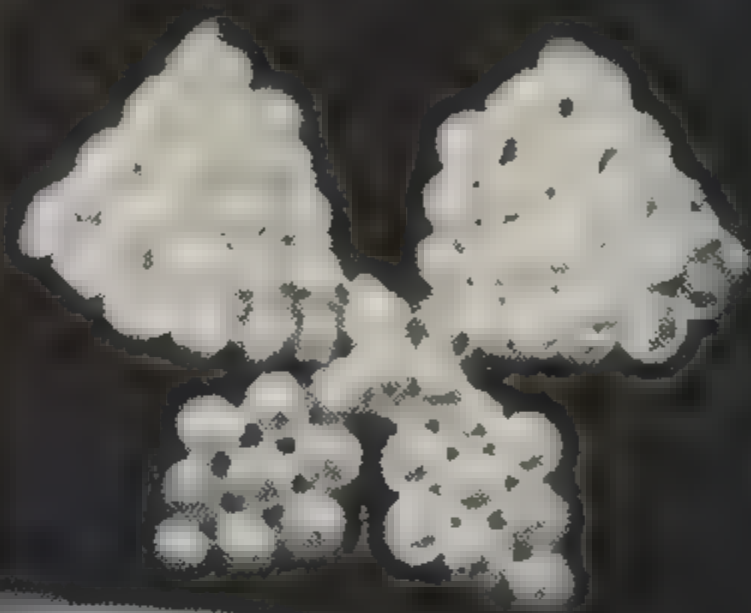
By Jean-Pierre for Balenciaga.

6. A big red tulip of fake rubies, pearls, pendant from a necklace.

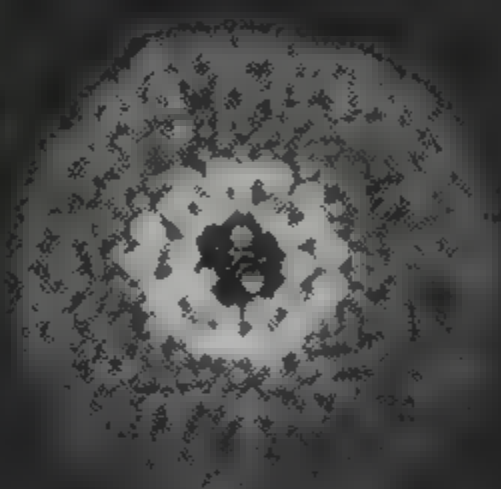
By Jean-Pierre for Balenciaga.



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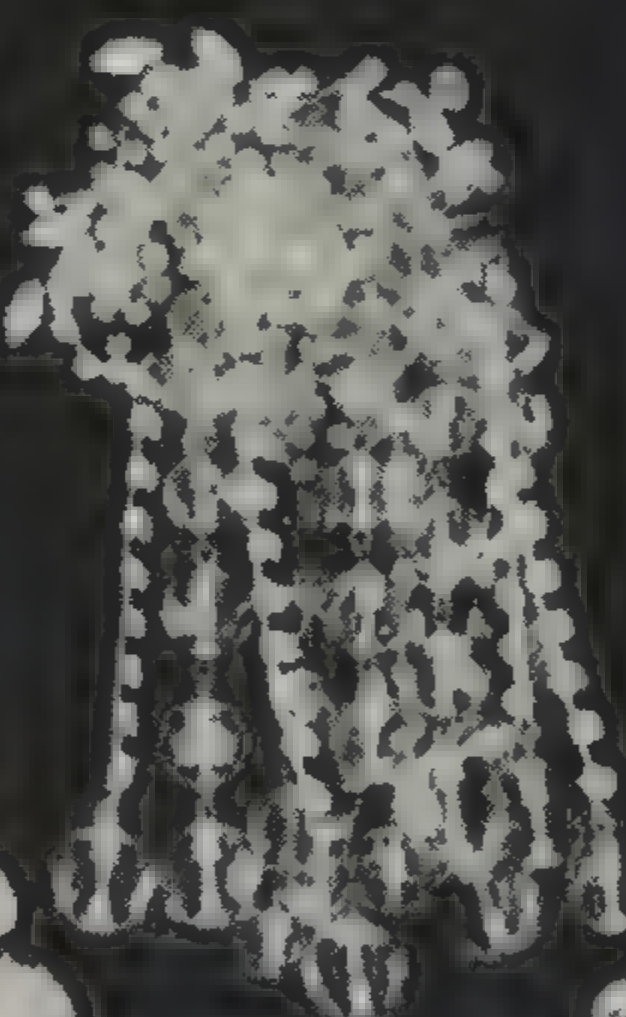


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12

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10

11

- 7: Lanvin Castillo's favourite bowknot pin, paved in pearls. By Grippoix.
- 8: A plump jewelled sea urchin—"oursin" on the Paris menus in case your thoughts run literally to fruits of the sea—of coral, naturally, with a centre of paste and emeralds. By Grippoix for Givenchy.
- 9: Showering bright paste and rose crystal, a clip by Jean-Pierre for Balenciaga.
- 10: Dior's five two-tiered strands of marvellously bogus diamonds.
- 11: A fall of fake pearls with two clips of paste and pseudo-rubies to put it in its place, possibly on a bare back. From Dior.
- 12: Dior's now-famous trio of swordfish in paste with fake ruby eyes, pearl sea-spray. Designed by Haig.
- 13: Double clips of fake emeralds and paste, stemming a single strand of fake pearls. From Dior.
- 14: Pineapple pin of turquoise and sapphires. Grippoix for Lanvin Castillo.

HOW TO DIET WHILE TRAVELLING:

Dieting Without Character, Part III

BY PHILLIP W. HABERMAN, JR.

TRAVELLERS' CHECK LIST OF EQUIPMENT

Equipment for air travel:

1. Insulated zipper bag
2. Four to six plastic jars
3. A roll of Plastic Tape
4. Electric immersion heater
5. Six plastic pillboxes

Special supplies:

1. Premeasured envelopes
of dry milk
2. Low-calorie mayonnaise
3. Low-calorie jams
4. MBT Instant Soups
5. De Boles Arti-nuggets-Stix
6. Dia-Mel Choco-Fizz
7. Be-Leane Wonder-Jels and
B-L Dietetic Wonder-Chocolates
8. Instant coffee

EDITOR'S NOTE: Phillip Haberman's two previous articles for Vogue, "How to diet if you have no character at all," last June, and "How to be a calorie chiseler," January 15, spooned out delicious advice on having one's cake and eating it too. Here, in Part III, he takes his conspiracy against calories on the road and into restaurants. For Mr. Haberman, a distinguished New York lawyer and a partner in a noted law firm, prosecuting a diet anywhere is far from a trial.

Airlines are much smarter than people. Knowing that people can control what their bags weigh, but not what *they* weigh, the airlines charge the same fare whether you resemble the Human Skeleton or Jolly Josie the Fat Lady. They exact, however, extra money for every little pound that exceeds your very modest baggage allowance.

Many of my friends travel. Some of them lie awake nights trying to cut down the stuff that gets weighed at the check-in desk. They have flyweight clothes and featherweight suitcases. If it isn't drip-dry, they walk away sneering. And they have proved—at no small cost in money, brains, and exertion—that even the fastidious can dress decently out of one medium suitcase and a small *nécessaire*.

But they don't have five minutes for saving the pounds where it counts: around the midriff.

If the airlines charged extra fare for haunches, paunches, and jowls, if the passengers dieted with only half the zeal and ingenuity they invest in chiseling their baggage, the airlines would save so many people-pounds they could raise the limit on free baggage. What's more, we'd all add priceless mileage to our youth, our outlook, and what we give and get on the trips we take.

To combine travel and dieting, you need to practise logistics, to organize the stuff you need to take along. In spite of George S. Kaufman, you *can* take it with you. You can take the diet aids you need even if you're going by air, because they won't exceed five to ten pounds (depending on the length of the trip), and the supplies won't even make

the round trip. The equipment you'll bring back will weigh less than two pounds.

Let's not misunderstand this. I don't expect you to *live* on what you can carry. You'll still breakfast in hotels and dine in restaurants. The things you carry are not meals: they are precautionary snacks and supplements to enable you to dine well but without foolishness. You won't arrive at your restaurant so hungry that you load up on rolls and butter while waiting to be served. You won't need to take "just a little" butter and marmalade with your breakfast toast or your brioche: you have something just as delicious in your handbag. You won't be coerced by repressed cravings to use such well-worn fantasies as "this time doesn't count." Your travel-larder is contrived for a modest goal: it doesn't satisfy your needs, but it makes it pleasant to be sensible: it takes the cruel edge away from temptation, when the battle would otherwise be lost before it starts.

You can have more ambition if you're taking the car, not so much because of the added weight you can carry as because there is no significant restraint on bulk. Besides, travelling by car means you are staying in the U.S., where there's always a supermarket, and maybe a health food shop listed in the local Yellow Pages. But first let's canvass The Bare Essentials for air travel to other countries, and expatiate later on the amplitude of car travel. Equipment first, supplies second.

Equipment for taking diet items by air

1. A lightweight, plastic, insulated zipper bag, the kind they sell for picnics. These are usually sold in sets: one big and two little. Use a little one for trips of ten days or less, the big one for longer trips. The purpose, of course, is to serve as a carryall for the other equipment and the supplies. On your way back, with the supplies used up, the carryall will fold up and come back in your suitcase.

2. Depending on the length of the trip, from four to six plastic refrigerator jars; the kind with airtight lids that really fit. The square shape in the four-inch size is the best.

3. A roll of one-inch Band-Aid Plastic Tape, to hold those lids on.

4. An immersion heater set, containing one electric heater (the kind that heats one cupful by the dunk method), two plastic coffee cups, two plastic spoons, one plastic container with a lock-on lid, and a little zipper *étui* that just holds the set. (Note: Outside of this continent, the little immersion heater may not fit the electric outlets or the voltage, in which case, just buy a local plug or a heater that fits the voltage.)

5. A flat pocket pillbox, to carry Sucaryl or saccharin tablets. (The druggist will freely give an ingenious pocket dispenser made by the Sucaryl people.)

6. From the drugstore, about four or five of those new plastic pill containers: the cylinder shape with snap-on plastic covers. I recommend the size about 1½ inches in diameter and about 2½ or 3 inches high.

Special supplies

Travel-dieting is somewhat different from home-dieting. You'll have to breakfast with a boiled or poached egg and the local bread. You *can* brighten the egg with a dash of Worcestershire (sauce Anglaise to your French waiter), and you *can* bring your own low-calorie spread and low-calorie jam, and your own Sucaryl or saccharin tablets, and your own cream substitute; thus you can have a good low-calorie breakfast—no matter where.

Pack some non-fat dry milk to cream your coffee; the best way for travelling is to buy the box with premeasured

quart envelopes. It isn't a quart until you put back the water, and we don't do that: we just use it dry in coffee. Take one envelope for each week of the trip. (Everything is for two people: if you are alone, or if your partner doesn't diet, divide by two.) An open envelope of the foil type is adequately reclosed by folding, though you may wish to seal the fold with a bit of Plastic Tape.

For your pocket, fill with milk powder one of your plastic pill-cylinders, and this way you have no-character cream-in-the-coffee no matter where you lunch or dine.

Now, your low-calorie spread for your toast, your brioche or *croissant*, or the dinner roll you permit yourself while travelling. This is a discovery since my previous manifesto, and a very good one too. There are several brands of low-calorie imitation mayonnaise that are rather bland and creamy in texture. These are better than no butter. They contain no fat, and about eight calories a teaspoon. Pleasant on breakfast toast, especially with low-calorie jam, marmalade, or jelly, to smother the slight lemony flavour of the dressing. This stuff can double for butter on a small baked potato or instead of hollandaise on artichokes or asparagus. (It can even be used as the makers intended—on salad.) I recommend taking one jar for each ten days you plan to be away, and I recommend keeping it in the original unopened jar until needed to prevent spoilage.

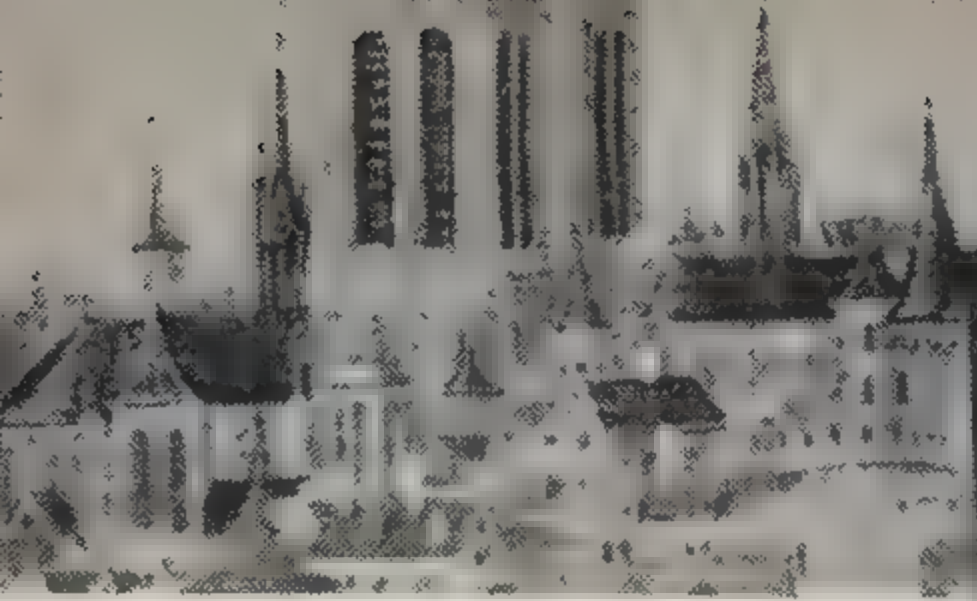
The same quantity and mode of carriage goes for your low-calorie jams, marmalades, and jellies. These you need to add zest to breakfast and to placate your sweet tooth at lunch or dinner. (After all, do you or don't you serve cranberry sauce, the low-calorie kind of course, when you have fowl?) The jams and jellies I know and like best are Louis Sherry, Tillie Lewis, Davidson's, Dia-Mel, and those made by the J. M. Smucker Company, which sells them under the Slenderella trademark. To me, Smucker's low-calorie boysenberry jam is the most successful of all.

Do I expect you to cart around jars of sweet or gooey stuff or containers of dry skim milk when you go to restaurants or hotel dining rooms? Of course not: here's where you use the other pill-cylinders from the drugstore. Fill one with butter substitute, one with favourite jam. Take your little flat pillbox for Sucaryl or saccharin tablets, and you're ready to breakfast or dine out anywhere.

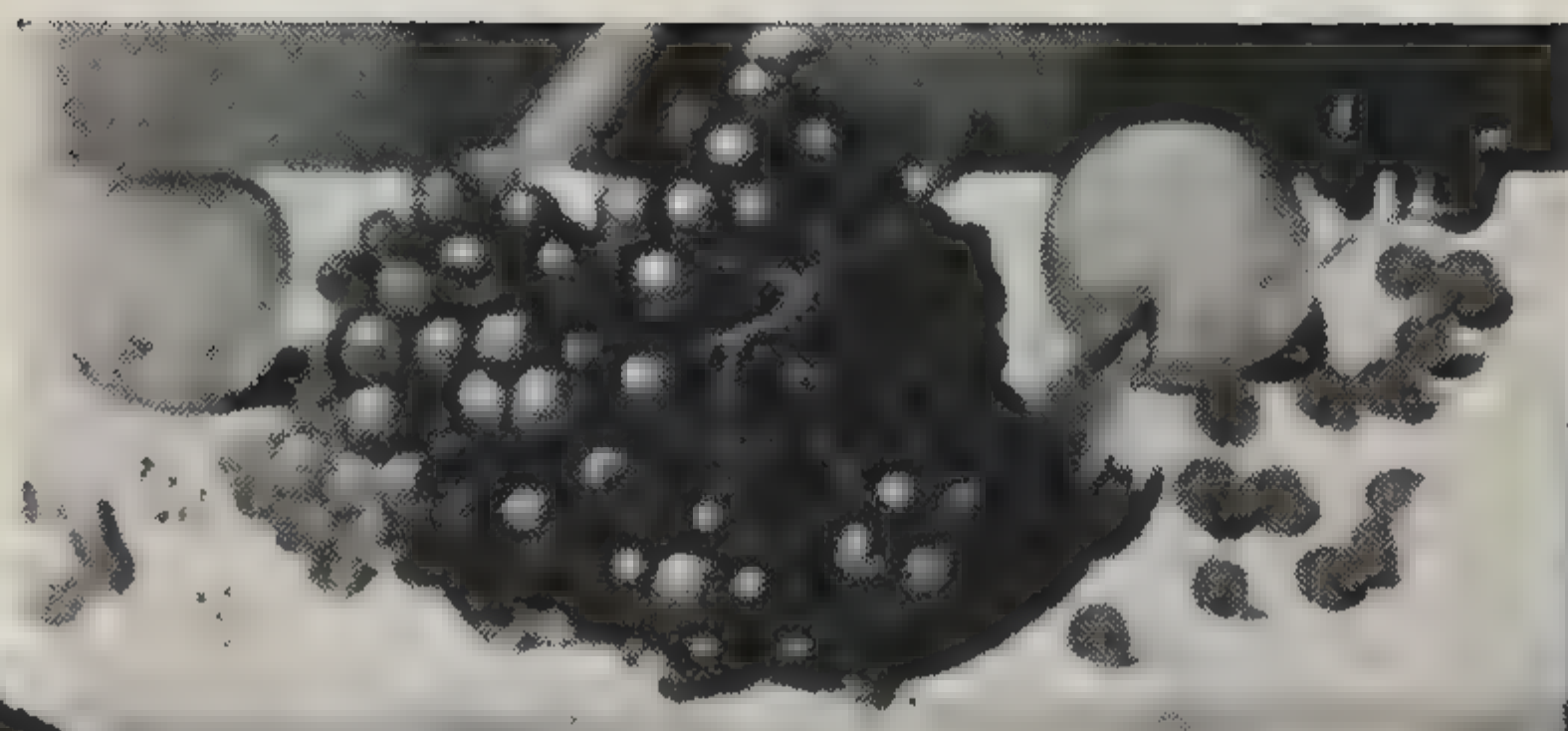
A tip for coffee lovers, non-dieters included. If you carry some instant coffee in a pill-cylinder, a tiny bit added to weak coffee makes it fit for human consumption. If you require Sanka or Decaf at dinner, just order hot water and make it at the table.

Now, about that immersion heater. This is for hot soup and hot coffee when you're hungry at odd hours, because nothing helps to evade calorie disasters like snacks. For coffee, carry two ounces of instant coffee—with or without caffeine—for each week of the trip. Here you can save a little baggage weight by carrying the coffee powder in one or two of those square plastic containers, because coffee won't spoil readily, and it will keep its strength long enough if the lid fits tight.

The soup we advocate is the touring dieter's friend. MBT Instant Chicken Broth or MBT Instant Prime Broth Mix, both in powder form. (Only six or eight calories per cup, satisfying and delicious.) For compactness, throw away the boxes and just pack the little envelopes. You can figure how many envelopes, because each makes a cup. Another item that takes no significant space or weight is a little sprinkle-can of Bako Yeast, that wonderful item that bacon-flavours breakfast egg (or eggs) for hardly any calories. (*Continued on page 184*)



The cathedral of Notre Dame, in 1386.



The luscious fruits of France.



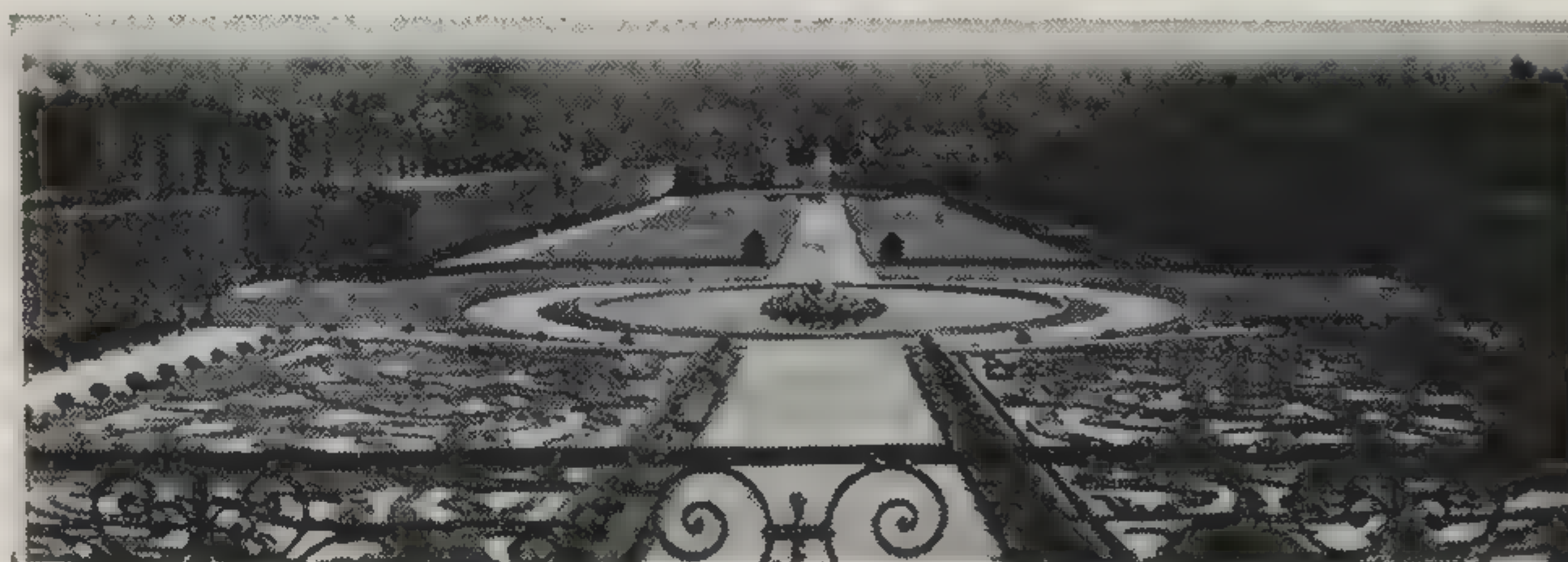
MORE MONEY THAN TIME

BY EVELYN CLARK



"La Marquise de Pompadour" by François Boucher.

Madame de Pompadour's Parc de Champs.



Diane de Poitiers, as Diana, the huntress.

Right, Napoleon by Ingres, detail.

Travel is one of the pleasantest pleasures that money can buy, but one that is too often foregone or postponed for lack of time. Yet time has so very little to do with pleasure: a moment of glory outweighs a career of drudgery; an hour of love, a lifetime of monotony; one twilight by the Acropolis can give more joy than twenty summers at that nice little seaside resort. To quote Robert Frost, "Heaven gives its glimpses only to those/In no position to look too close."

As a practising believer in quick forays to worlds far lovelier than home, I have learned the ways to make every second count—and I never rush. One trick is to arrive abroad feeling rested and ready to go, instead of having to waste a day recuperating from the flight. Sitting upright all night is not conducive to feeling chipper at the usual dawn arrival, nor is the wait in the hotel lobby for your room's occupant to check out. By then, all one wants in the world is twelve hours sleep. I prefer day flights.

Another trick is to spend every second in attractive surroundings. The world's great hotels provide the luxuries of beauty and service, unobtainable anywhere in America. To live briefly at the Lancaster in Paris, or the Imperial in Tokyo, or the Ritz in Madrid is worth a whole trip.

A third trick is to make all reservations ahead, even to which table at which restaurant, as one has not the leisure to waste on second bests. For example, my husband and I recently took in a great gulp of France

between two Saturdays and, left over, was a Sunday to unpack, readjust and face real life again. We left New York at ten Saturday morning on Air France, got lots of charm with the service, no so-called popular music pounding in our ears, a few hours to read up on French history. Arriving in Paris around eleven in the evening, French time, it was only the cocktail hour to our metabolism, so we plunged into the glories of this exciting city by having midnight supper under the trees at Laurent. There are dozens of such charming smaller hotels in Paris as the Vendôme, almost next to the Ritz, with a Madame Bovary décor; or the Berkeley (the one we chose), just off the Rond Point des Champs-Élysées. Above its famous restaurant are fourteen bedrooms and sitting rooms combined, for less than \$20 a day.

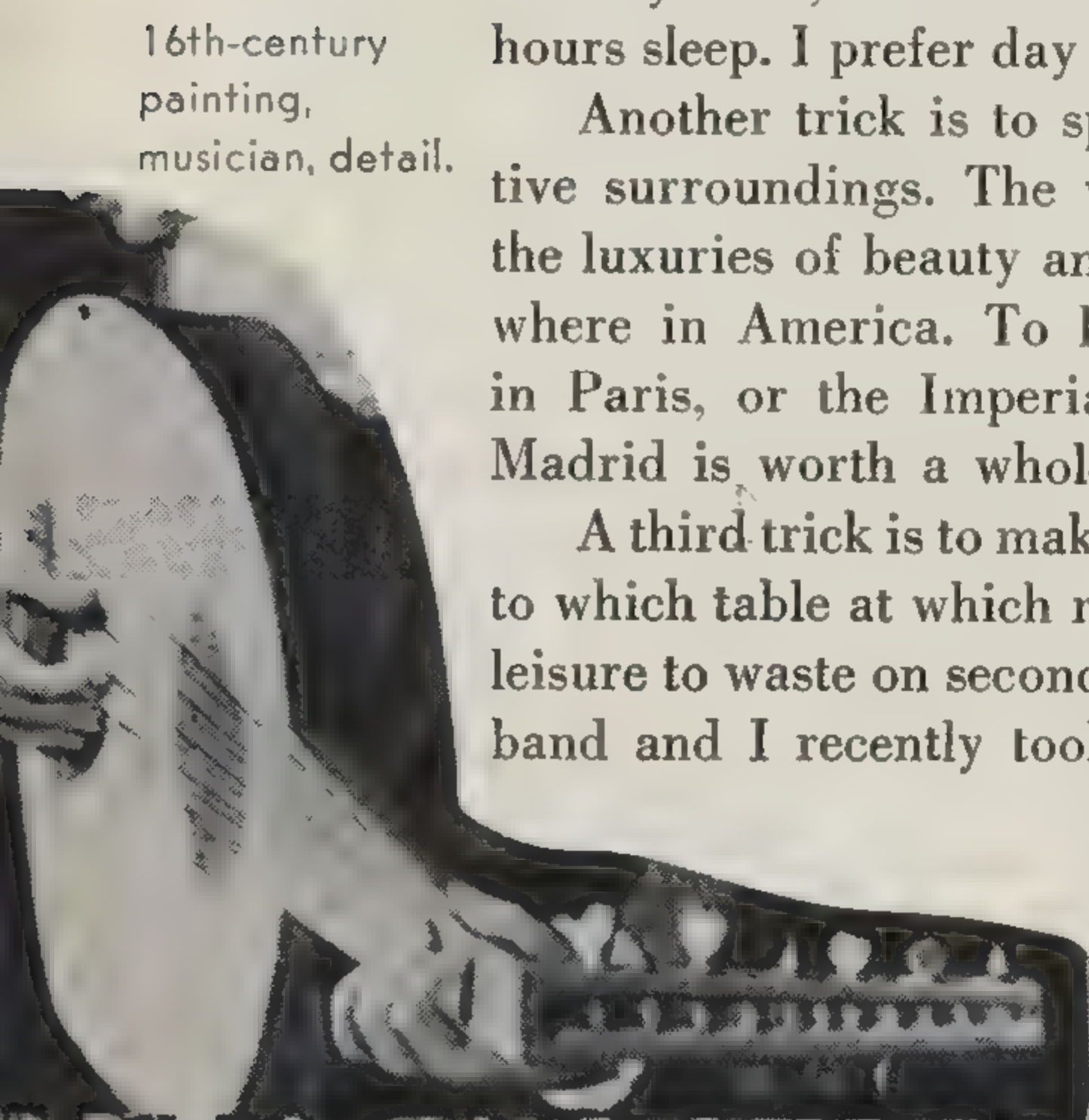
The first morning, after a normal night's sleep in a bed not a chair, we took coffee and *croissants* by our balconied windows and watched the life going on below: the lady in a black sweater at her newsstand; the gendarmes on bicycles, capes flying; the minuscule cars zipping past, never quite colliding; and girls, girls, girls, teetering heels, beehive hairdos, skirts above their knees.

Sunday in Paris. We donned our walking shoes and strode into the gaiety, down the Champs-Élysées where children shouted with pleasure at the Punchinello and carousels, through the orderly Tuileries Garden where they sailed their boats in sculptured



Chandelier at Versailles

"Louis XVIII on the Balcony of the Tuileries," 1823, with a view of the Arc de Triomphe and the Champs-Élysées.



16th-century tapestry—the Loire riverside, detail



16th-century painting, musician, detail.



Banner
with fleur-de-lis,
15th century.

Louis XIV, left, with the Duchesse de Berry
in mourning.

Chambord,
its towers floodlit.

The great horizontal
spread of Versailles.



Paris and the Loire Châteaux between two weekends

pools. The families, grandparents to babies, stroll about their beautiful city, sit at sidewalk cafés, and eat delicious meals at long tables. We walked across the Pont Royal for a long view of the Seine up and down Paris, and then along the Left Bank where book-stalls were opening up, to the Place St.-Michel. At the Rotisserie Périgourdine, where grey oysters lay on beds of fresh seaweed, our table was by a window looking over the river to Notre Dame. By the end of lunch, excellent, long and slow, with a light white wine, we had left the U.S. entirely, were deeply in France.

We crossed the bridge to Notre Dame and, no matter what one's faith, it seems right to add another flicker of candlelight, before any of the many altars, in thanks that such beauty is still around. I lit one before Christ on the Cross, neglected in a dark corner on the right as you enter. Then we walked through the Ile St.-Louis, and up the Rue de Rivoli, bypassing the Louvre for the Orangerie, where Monet's great panels of water lilies always give a fresh shock, like a clarion concert.

Now, weary, we taxied back to the hotel, buying armfuls of flowers from the corner stand to brighten our *petit salon*. After a rest, a read, and change, we descended for dinner to the sidewalk terrace of the Berkeley restaurant, one of the restaurants where the standards are high enough to attract Parisians themselves, but which is not listed in the *Guide Michelin*. And we had been in France just one day.

On Monday a rented Peugeot was delivered to the door, and off we sped to Versailles. Up the Champs-Élysées around the Arc de Triomphe, down the lovely Avenue Foch, through the Bois de Boulogne, past the Longchamp race track to the Seine, across a bridge, and after a few seconds underground we were in the country.

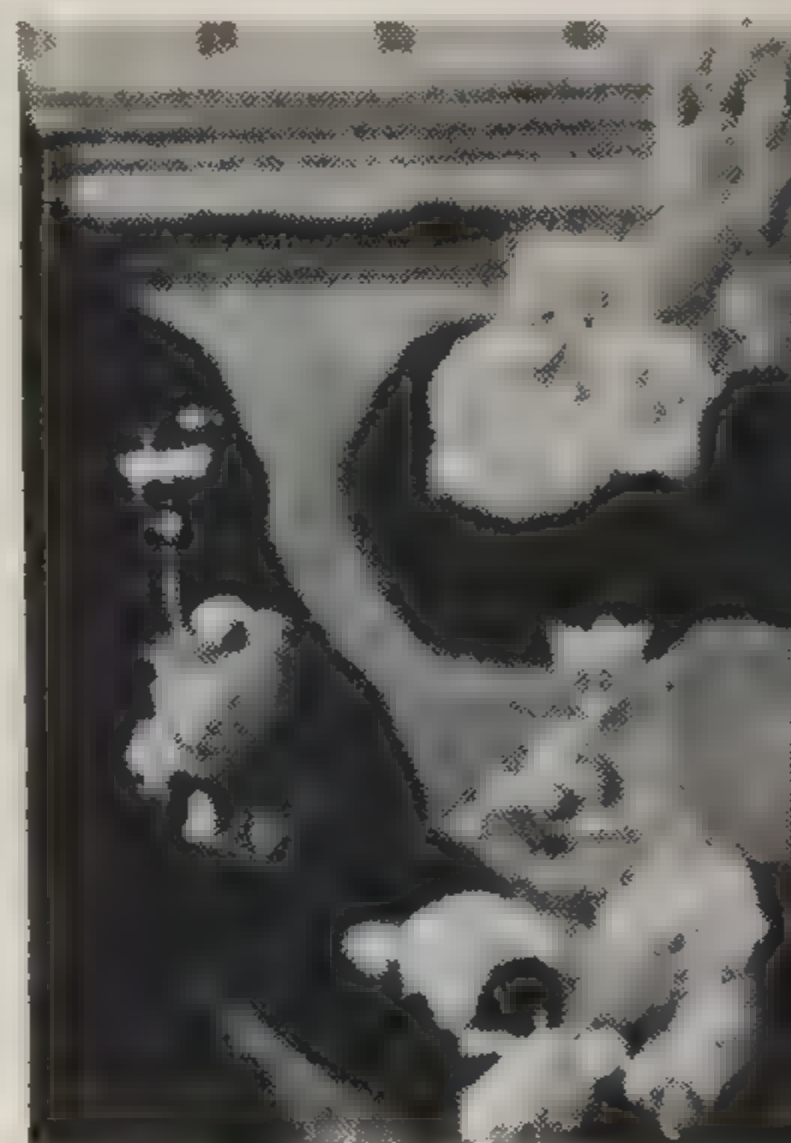
Versailles, vast and unique, reveals in a nutshell one court, one era. (Many memoirs bring it alive, from Saint-Simon to the delightful *Du Barry* by Stanley

Loomis.) To see the inside one must join a guided group. To me, just to wander the vast gardens from one pleasure palace to another is enough. The trees, high as New England elms, the chorus of birds as in a bird sanctuary, the statues lining great vistas leading to secret pools, the pink marble Grand Trianon (what a place to give a summer ball), the Petit Trianon (what a house to own), the grottoes and a Temple of Love, the bucolic walk to the silly stage-set hamlet, and the placid dignity of spreading steps leading from the main palace to gardens to the wide canal—just these, all out of doors, were almost too much for me to take in.

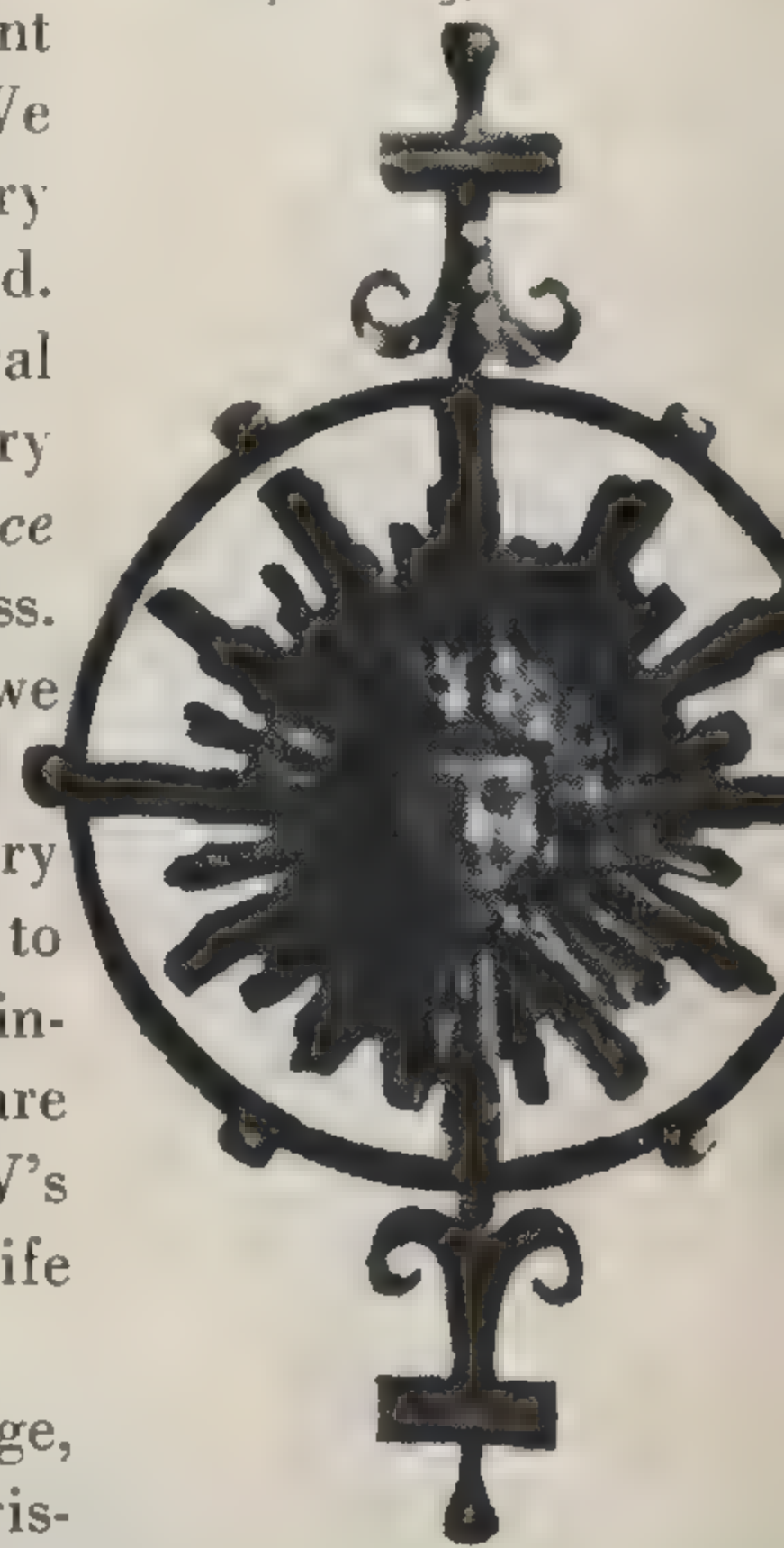
Probably the best place for lunch is the simple Aigle Noir on the main square, for the magnificent Trianon Palace Hotel is now sadly run-down. We drove on to Chartres where both the Cazalis, a pastry shop, and the rustic Vieille Maison have good food. After lunch at Vieille Maison, we entered the cathedral of cathedrals. Even if one has not dipped into Henry Adams, one can not fail to feel the spiritual *ambiance* of Chartres when quietly sitting in its cool darkness. After Versailles our feet were so tired it was all we could do anyway.

Around four o'clock, we took the small country road towards Montfort L'Amaury, where we were to dine, but stopped on the way to see Madame de Maintenon's perfect small château. Women, especially, are curious about this virtuous governess, Louis XIV's most influential mistress, later his morganatic wife when she was forty-nine and he was forty-six.

Montfort seems the usual French country village, with low stone buildings and cobblestone streets, rising to the ruins of a castle, plus a mildly interesting old church, except that on second glance one is startled by the polished door lamps, by glimpses of exquisite gardens and damask curtains. Like the Connecticut village of Sharon, pruned to a delicious T by retired New Yorkers, Montfort was (Continued on page 188)

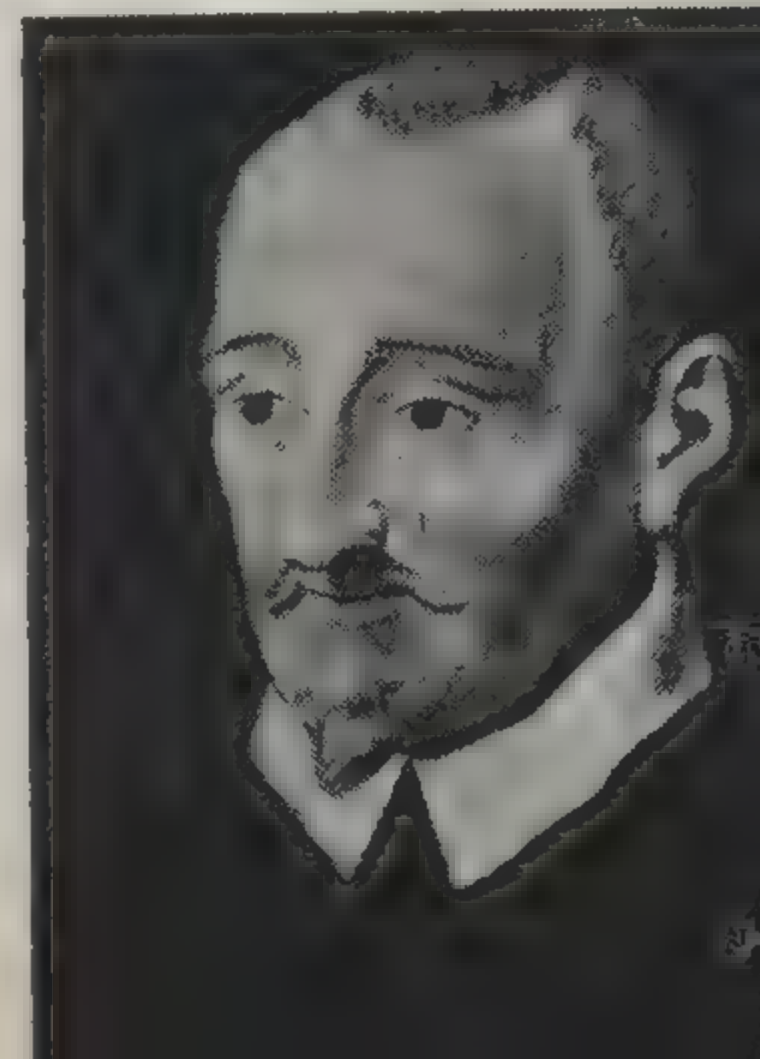


"The Oyster Luncheon,"
a 1737 painting, detail.




The early
16th-century
Château de
Chenonceaux.

Pierre de Ronsard,
French poet of the
16th century.



NOTE: All these illustrations are
from Viking's *An Illustrated History
of France* by André Maurois.





In terms of instant fashion, the jersey and knitted clothes stack up an advantage. There are as many kinds as there are climates throughout the world—the light four-ounce silk jerseys, cotton jerseys and knitted cottons, knitted wools and wool-plus jerseys, and an open range of “invented” jerseys, Ban-Lon, Arnel, Orlon Cantreze, Creslan, Acrilan, and Zefran. The clothes on these and the next six pages are ready to be taken now to one of those places with fine April-May climates: Lisbon perhaps, Rome, Vienna, or New York. Later, in the summer, they can go just about anywhere in Europe and some of them work into fall. Expert travellers, they have the right constitution to carry the sinuous lines in fashion now; they pack effortlessly; many almost press themselves. The jersey and knitted life is getting easier all the time, around the clock, around the year, and around the world.

Left: Bold black Japanese flower shapes on white in a slender bloused sheath with its own narrow sash. The hat, black straw; this and the cartwheels on the following pages, by Mr. John. Dress by B. H. Wragge, in Ban-Lon warp-knitted fabric of Du Pont nylon. About \$60 at Bonwit Teller; Hutzler's; Hudson's; I. Magnin. Wear-Right gloves. Newton Elkin shoes.

Right: A subtle, flowery print in brown, green, and orange silk jersey, to wear now through the summer, into autumn under fur or perhaps an eggplant-coloured fleece coat. Two-piece dress, pleated skirt and overblouse, by Herta Von Altman, about \$160, at Altman's. The shoes, beige calfskin, are by Palizzio.

Jersey- instant fashion, flexible hours

More instant



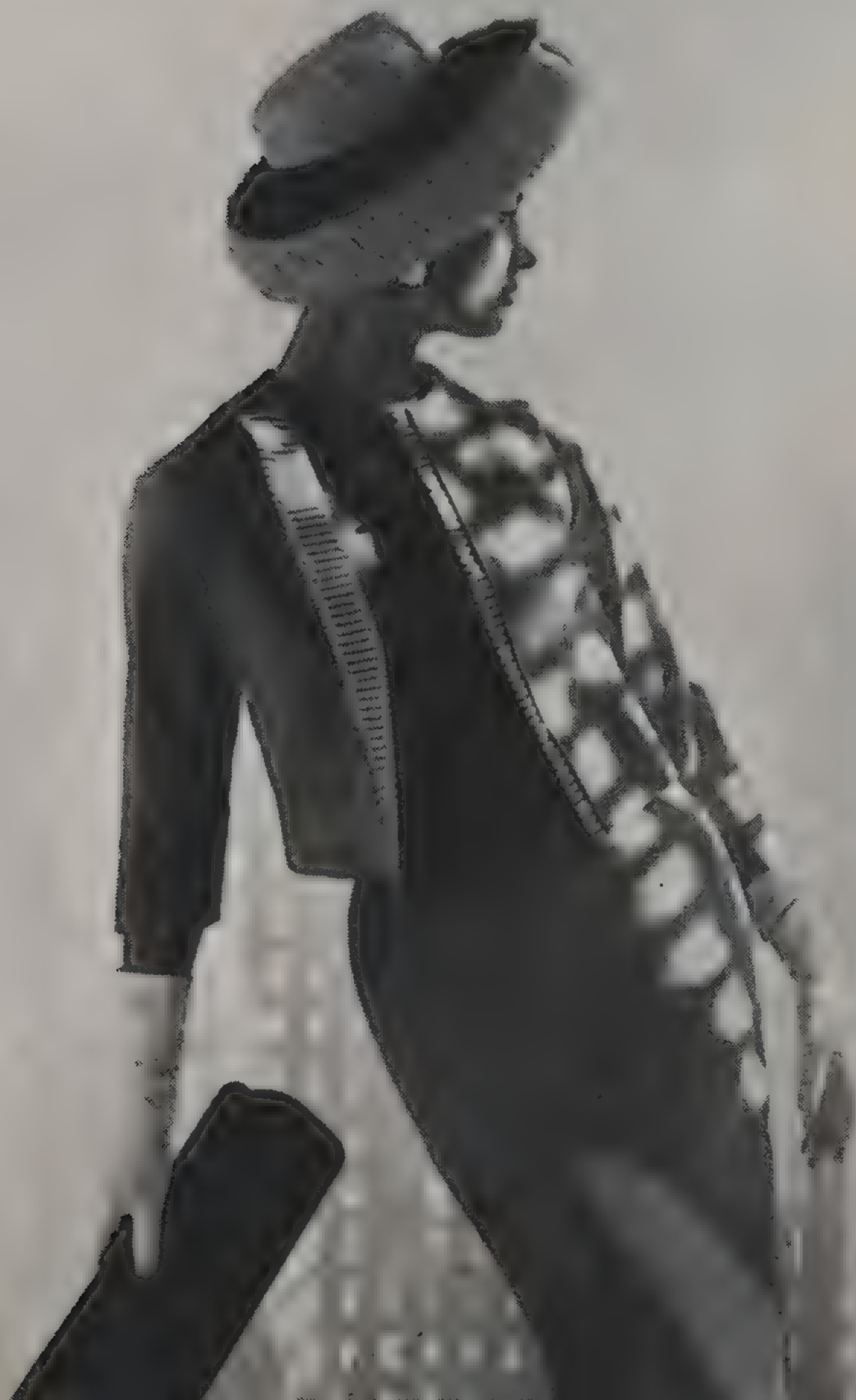
fashion in jersey

Three ways in which the jersey dress and the knitted suit show their quick and easy fashion wit.

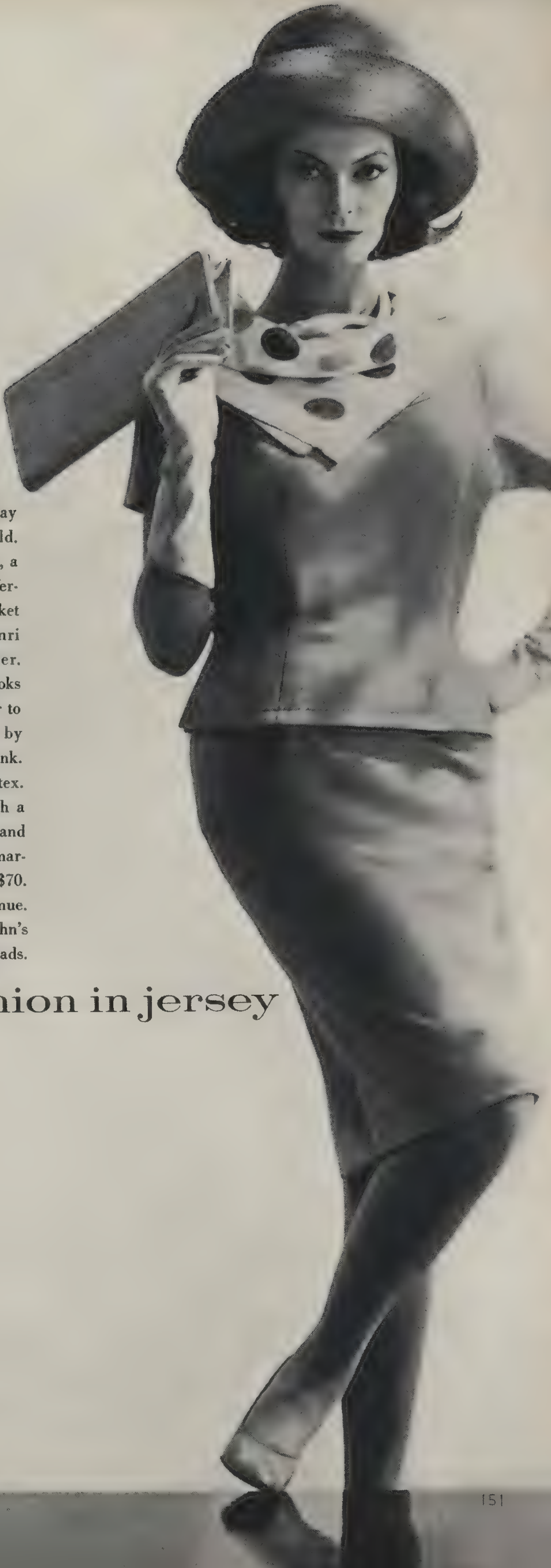
Left: A day dress—one of the lighter-than-airborne jerseys—that has assurance wherever it goes, in olive and tawny beige. The straw hat is a lighter tone of beige, by Mr. John. Dress by Adele Simpson, Italian matte rayon jersey; about \$125, at Bergdorf Goodman; Rich's; Himelhoch's; I. Magnin. Palizzio shoes.

Right: Sand and smoke mixed in a clear, well-defined little suit look; cardigan, overblouse, and skirt. By Sacony, of knitted cotton, about \$35, at Altman's; The Killian Co.; Haggarty's. Shoes are by Valley.

Below: Turf-green suit turned on a new sweater theory, a cardigan more like a jacket than a sweater with its own sleeveless pull-over and matching skirt. Suit by Evan-Picone, of knitted cotton, about \$40; at Best & Co.; Roos-Atkins. The gloves on this page, by Hansen.







The easy knitted life going on here in three city day looks might appear in almost any city in the world.

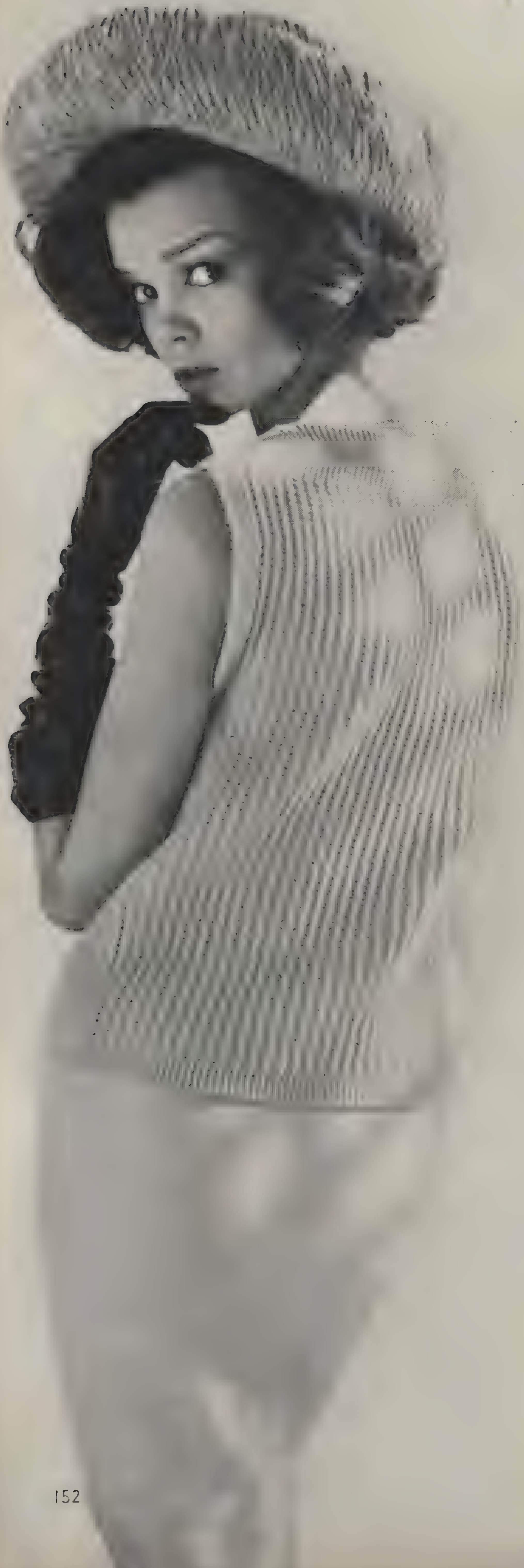
Far left: Miniature white polka dots on hot orange, a sheath with the blousing that makes the season's difference. It has its own streamer sash. Dress by Nantucket Naturals, of knitted cotton; about \$35. At Henri Bendel; Nan Duskin. The shoes are by I. Miller.

Left: Little chameleon dress that can change its looks with each change of accessories, an expert traveller to dress up or down. It's navy-blue knitted wool, by Tricosa, about \$50. At Bonwit Teller; Meier & Frank. Scarf, pink and red polka dots on white, by Glentex.

Right: This, too, an indefatigable traveller with a flexible accessory life—beige knitted cotton skirt and figure-skimming overblouse; its edge, a stitched margin. Dress by Hannah Troy, of Jasco fabric, about \$70. Glentex scarf; Greta handbag. All Saks Fifth Avenue. Dress also: Julius Garfinckel; L. S. Ayres. Mr. John's natural straw hat, the brim edged in brass nailheads.

More instant fashion in jersey

More instant fashion in jersey



More of the flexible life of jersey and knitted clothes.

Left: One of the new wave of sweaters, with overblouse tendencies, and its own slender skirt. Actually, it's a two-piece dress in a creamy wheat colour, both the sweater and the skirt double knitted. By Coleknits, of wool; about \$60, at Miss Bergdorf of Bergdorf Goodman; Dayton's; Sakowitz. The hat, a golden wheat Breton straw banded in black grosgrain: Sally Victor.

Below: Black straight-line etchings on white in a full-skirted dress of Arnel jersey. It slips in and out of a suitcase like tissue. By Terry Rogers; about \$30. Necklaces are a mix of fake pearls and jet, by Richelieu. All at Saks Fifth Avenue. The dress is also at Frost Bros. *Right:* Summer storm of blue and pink flowers scattered on a white ground; a swirling-skirted dress perfect for Sunday lunch, cocktails on the terrace or in the garden. Shown here with a sweeping peau de soie hat, by Mr. John. Dress, by David Crystal, of Arnel jersey, about \$25; Altman's; Hutzler's; Halle Bros.; Hudson's. Palizzio shoes. Pale beige stockings by NoMend.









Make-up and the ungimmicked face

What make-up should (and can) do now: give an effect that looks as if a fresh, clear, marvellous skin were being viewed through a soft-focus lens. This, accomplished through new softer colours in make-up, a lighter hand in applying them, and—of course—a stepped-up programme of skin care that makes the naturally beautiful skin look more fact than illusion. The result, a completely wearable face that needs no special pose, nor lighting, nor occasion, to be effective. Focal points here: a soft new coral-plus lipstick called Bold Peach, four new eye-shadow colours with easy-does-it softness. All, by Helena Rubinstein. (How one girl can look like many: when she's seen, as here, through a Teleidoscope.)



Travel wardrobe— good going, packed or

unpacked

—BASED ON THE IDEA
THAT EVERYTHING FOR A
TRIP SHOULDN'T BE NEW

Any good travel wardrobe worth its weight, now, should not only pack well, but unpack well, so that when clothes emerge from a suitcase, their disassociation with wrinkles is only half the story. Their chic is the other half. The kind of trip we have in mind on these pages could be Europe, or the Orient, or cross-country-USA; the clothes pictured won't be *all* you need, but the principle behind them is—that a good travel wardrobe is simply a good wardrobe that happens to travel. As one young woman, who travels constantly, put it, “travel wardrobes are for the birds—who don't use them either. Take things you like to wear here.” Another point, emphasized by the same traveller, is never to take anything you haven't worn before, and practised moving around in. Give every outfit, including shoes, an in-town tryout before an audience, to check hemlines, other lines, and general workmanship—insecure buttons, split-prone seams. Fond hopes can also be dashed by packing things directly from dry-cleaners' bags, without a try-on; that may be just the time when a button or hook is lost, or a trusted hemline badly pressed. Counted-on shoes can, unaccountably, hurt—a fact that's especially distressing when discovered in Afghanistan, or Haiti, or any place where the going is un-metatarsally arch. All, boiling down to a sub-principle of the point made above: a good travel wardrobe is one that starts, and stays, in good condition.

Getting down to the business of choosing new clothes for a trip, two suggestions are shown here; four more, and a bright non-hat idea, come up on the next page. About new clothes for a trip we have this to say: they're fresh and exciting, and are part of the fun of travel. But already-owned clothes have advantages too; their habits are known, and their good, familiar faces may be comforting in a situation where everything *else*—scenery, people, language—is new. And, of course, most people you meet while travelling have never seen *any* of your clothes before—new or old. Ideal is the wardrobe that combines the best of these two clothes-worlds.

Knitted clothes—probably the greatest means of opening up new travel benefits since the Panama Canal—are now reaching fresh peaks of good looks and good performance. Everything on these and the next pages is partly or entirely knitted, of cotton, wool, or nylon. Starting with the dress sketched at right, we have nylon in one of its newest, most beneficial forms: a crêpy knitted nylon fabric that rises above most maintenance problems, has a tireless kind of good looks. Here, there's the extra benefit of an urbane mosaic print in shades of green—the effect, a squared-up Paisley. This, made into a sheath with long sleeves, neck that's open to bead suggestions. Dress by David Crystal, in Ban-Lon warp-knitted fabric of Chemstrand nylon. About \$30 at Lord & Taylor; Roos-Atkins.

At left, more tirelessness—a suit of worsted jersey in a colour combination that's refreshingly unhackneyed: cinnamon and mauve. The blouse and jacket lining, Paisley (un-squared) printed silk in shades that pull the jacket and skirt colours together for a smashing finish. Suit by Donald Brooks, of Sag-No-Mor worsted jersey; blouse and lining, Liberty of London silk. About \$145. Hattie Carnegie earrings. Both at Lord & Taylor. Suit also at Rich's; Hudson's; I. Magnin. More travel-stimulation for these suit-colours: the matte-finish lipstick—Lilac Pastel, by Max Factor.

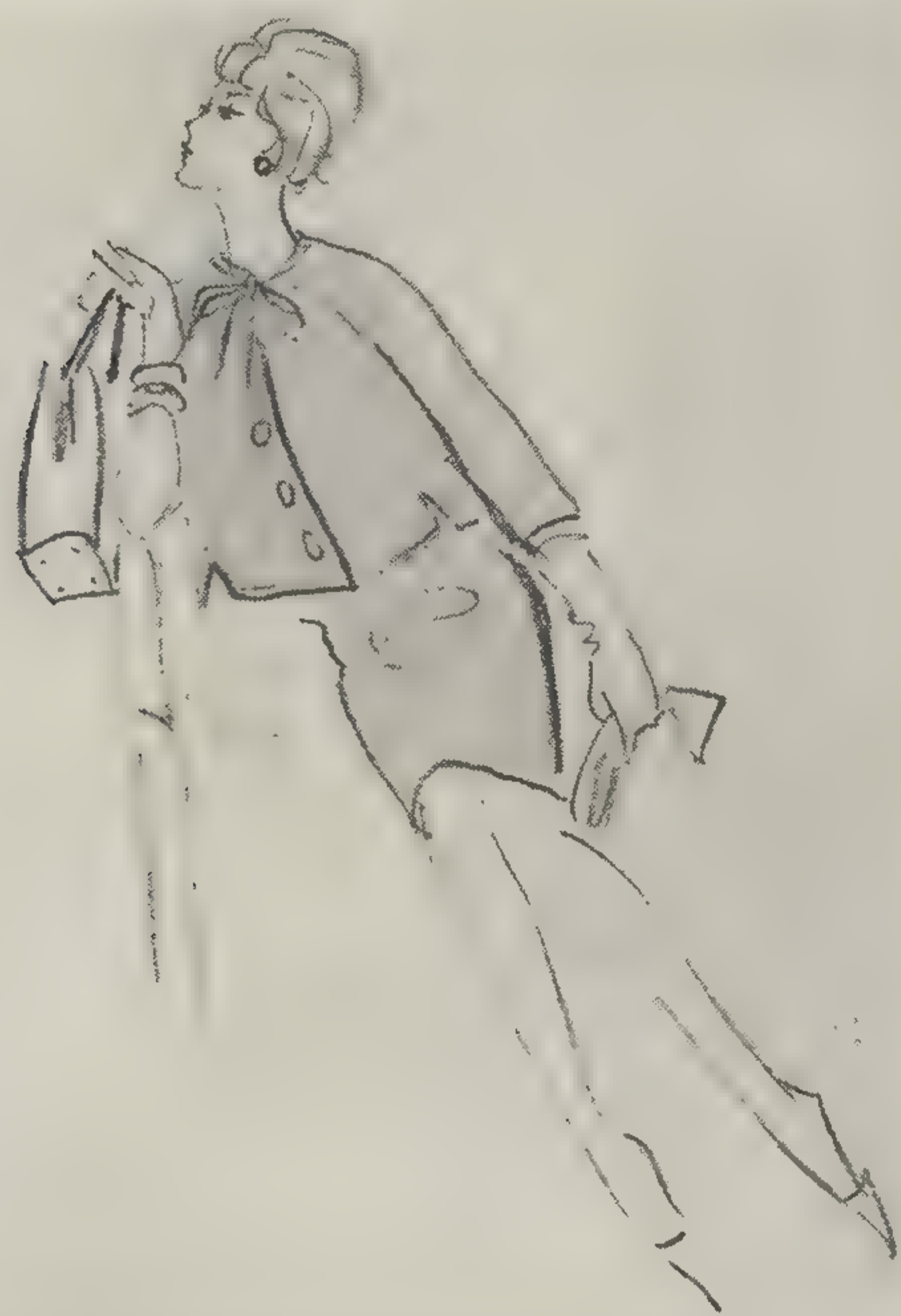
**New colours on tour—knitted
suit in cinnamon and mauve**

A good travel wardrobe is a good wardrobe that happens to travel well



**A GOOD-GOING
TRAVEL WARDROBE
STARTS, AND STAYS,
IN GOOD SHAPE**

Travel wardrobe *continued*



What matters most about travel clothes is liking them—whether they've been friends for years or bought with a plane ticket beating its wings in your handbag.

that starts off being a sleeveless dress with open square neck, some ease to its slim skirt. The jacket has scalloped inroads at its lower edge, a tied neck, buttons. This, a good idea in black or beige. By Kimberly; about \$60 at Bergdorf Goodman; I. Magnin.

At right, on this page, a hat-substitute—first shown by Dior in Paris—that makes good sense, packingly speaking, and is fairly devastating about it. It's just enough veil to cover the eyes, chaperone hair, finished at back with two big silk roses. Unseen combs keep it all in place. Dinner time is its big time, which could include hours shortly before, long after. Copied inexpensively here; at Bloomingdale's; Hutzler's.

A dress with a good balance of travel resilience and fashion is the one at lower left of black knitted cotton, lithely narrow from sleeveless shoulders down to hem. The only interruptions to its starkness, pockets and a belt—other belts could, of course, come into play here and, as the emcees say, just about wrap it up. Dress by Claret; about \$25 at Saks Fifth Avenue; Harzfeld's.

Weather, being always with us, is one of the most shattering aspects of choosing travelling clothes, and brings up a worthy adage: have clothes that work in layers. The knitted cotton dress at left, for instance, could be the first layer of a costume that adds a bright cashmere cardigan or bold-printed silk jacket, plus a top layer



**TRAVELLING TOUCH
FOR LATE DAY:
THE NON-HAT—NO
WEIGHT, MUCH CHIC**

Travel-clothes maxim: dress in layers—it's warmer on the outside, cooler on the inside, more adaptable to fickle Fahrenheits.

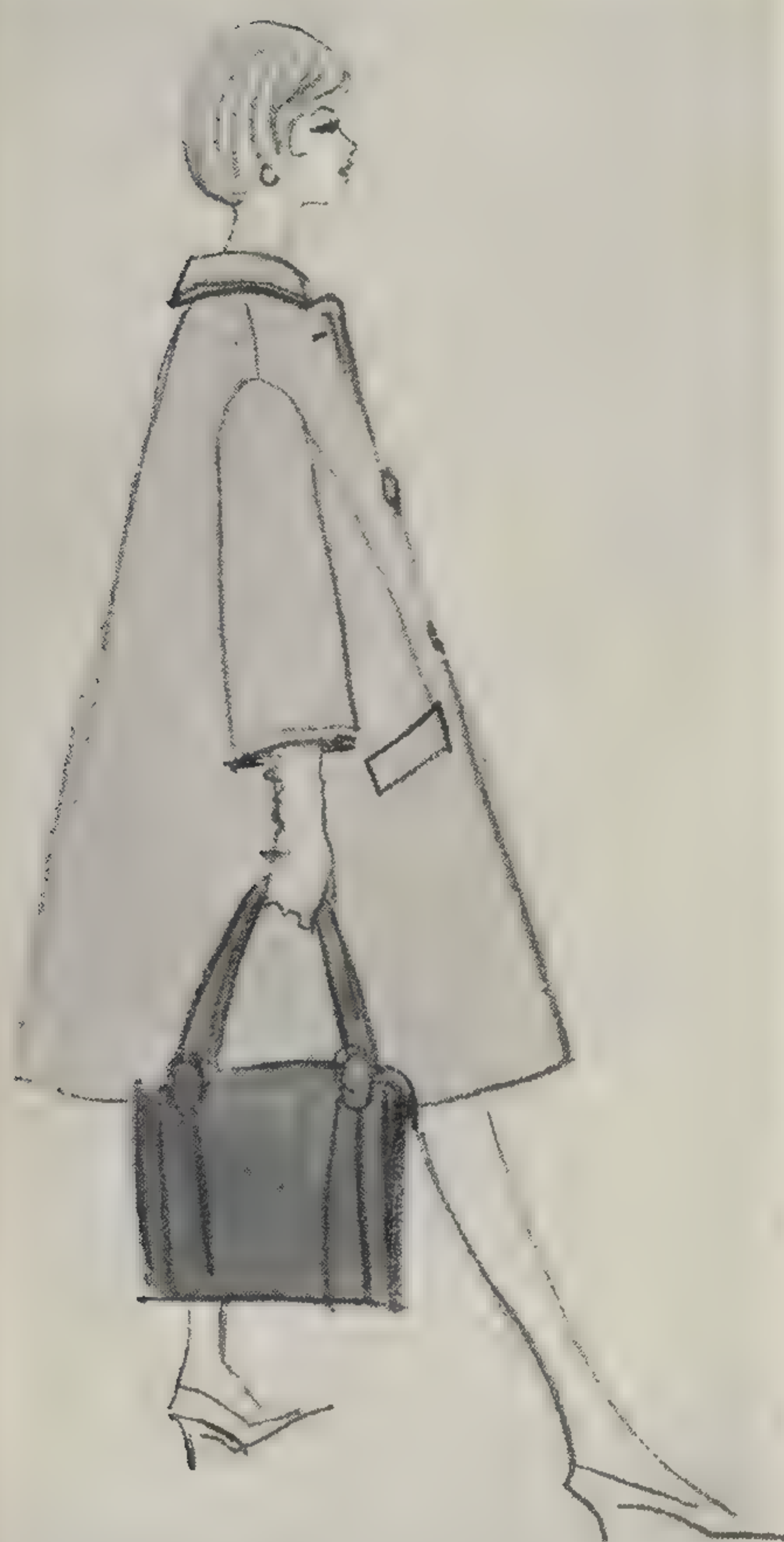


of an all-weather coat (one of these, coming up soon). Possible manoeuvres of these layers, we should think, could cover a temperature variance of about twenty degrees—more than this, one rarely encounters in one dressing-day. The same layers principle can be applied, advantageously, to travelling evening clothes, too; the architecture of concert halls and party rooms often seems to provide for built-in drafts (these, planned by draftsmen?). A barish dress of ottoman, brocade, or chiffon could well be accompanied by its own jacket, a little fur, even a chiffon scarf which adds a pleasant modicum of warmth across shoulders. These should be kept within reach, to use as needed; warmer outside-going coats, possibly wasting their warmth in checkrooms, are then not so sorely missed.

One absolute paragon of all the beauties and virtues of knitted clothes is the dress at right—a brilliant exception to the usually-well-grounded theory that a dress meant to be good for everything turns out to be good for very little. It describes much the same as dozens of other dresses—black knitted wool sheath, sleeveless, round neck—but with this difference: it's so beautifully made, of such excellent fabric, that with dashing ideas about accessories it could take over any situation short of a festive evening. By Norman

Norell; at Henri Bendel; Neusteters; I. Magnin. Kidskin gloves by Kislav.

Recent scientific developments have made the travel-coat picture a brighter one now—result being a thin, almost transparent layer of foam plastic that can be laminated to wool or worsted jersey, and used as interlining. This helps a jersey coat keep its shape and press, adds hardly a whit of weight but a great deal of warmth by simply and impenetrably keeping chilly air out. A coatful of this foam plastic, called Curon, is shown at left; this, blue worsted jersey with low collar, a single column of buttons. Its shape, a near-relative of the chesterfield, in this year's version—with shorter, rounder sleeves. Coat, by Sherbrooke; about \$40 at Altman's; Wm. H. Block.



**FOAMY COAT LINING—NEWS
TAKEN LIGHTLY, AND WARM-
LY, NOW BY TRAVELLERS.**

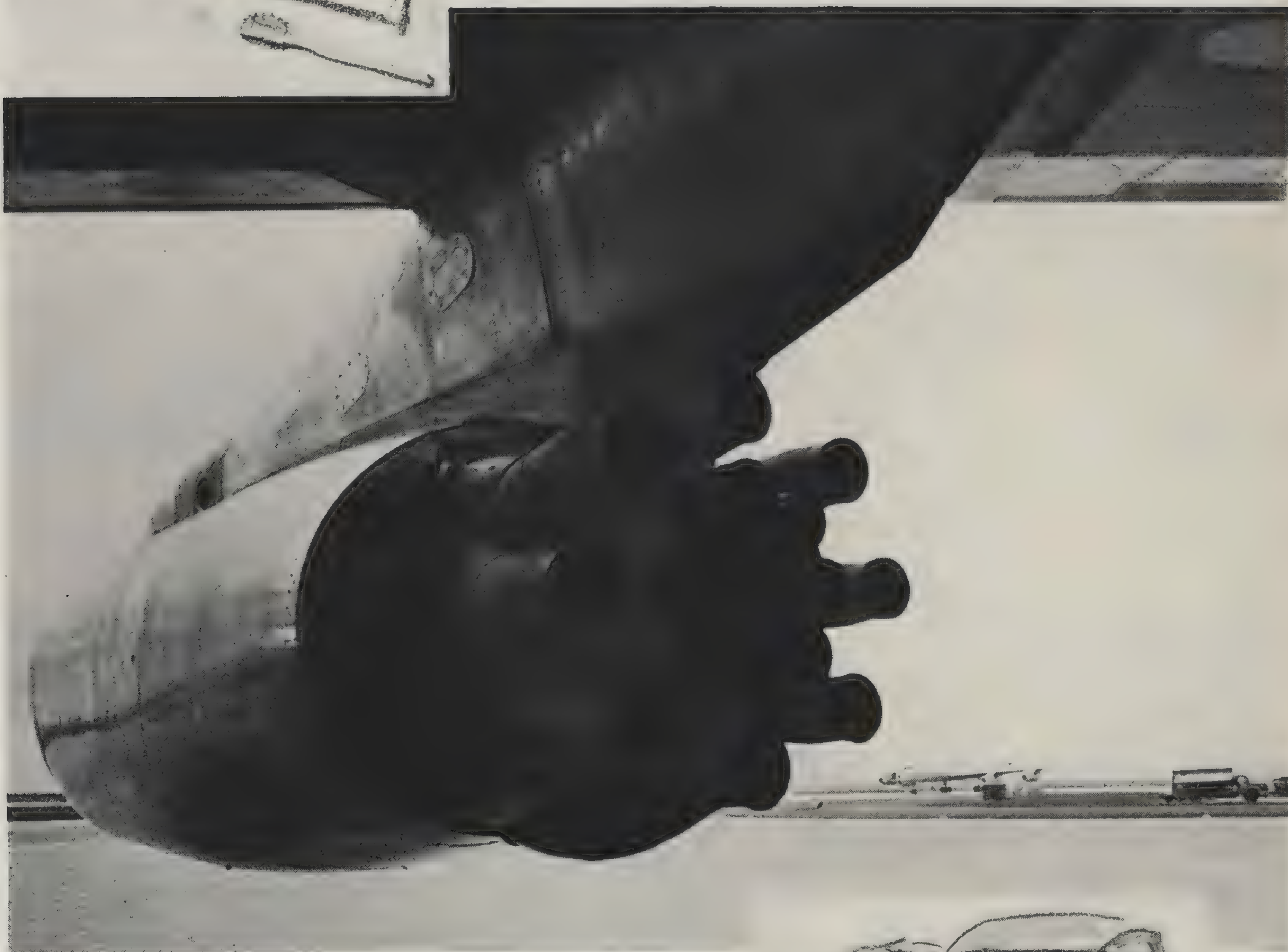
**Super-knitted
dress that goes
(practically)
wherever people
go. If you have
something like
this, don't think
about it—pack it.**





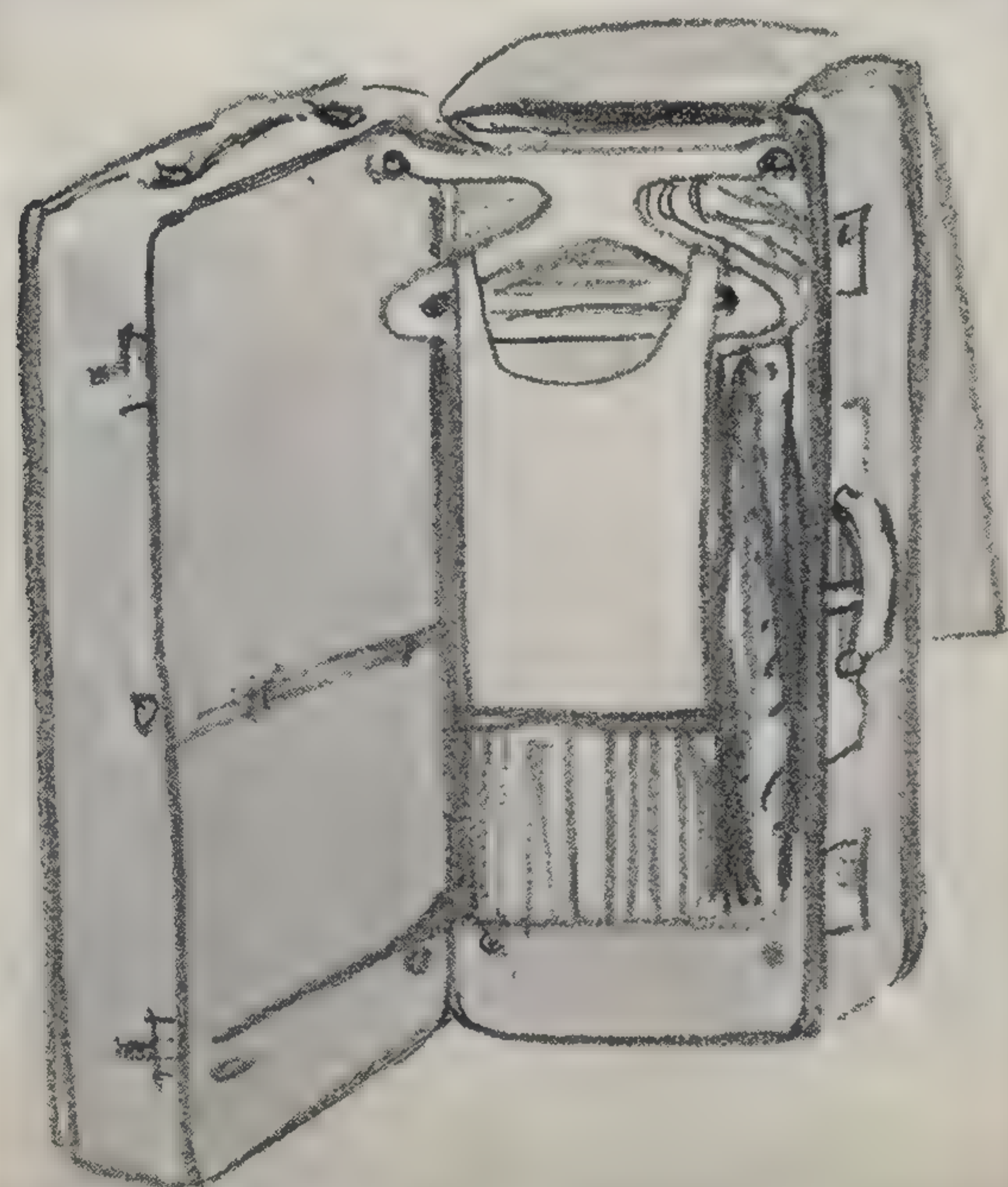
From a famous old firm, Louis Vuitton, a new lightweight carryall bag, zippered. 18", 20", 22", or 24". At Saks Fifth Avenue after May 1

"NO PRESSING BILLS
AT THE OTHER END"



The perfectionist packer— and what she packs in

The flying trunk—light (23 lbs. unpacked), spacious (36" by 22" by 12"). Holds 12 men's suits; up to 30 dresses. Brown cotton duck, tan leather binding. \$118.35, tax inc. T. Anthony





Wanted: a separate bag for shoes. This, for 6 pairs, in brown cotton duck; tan leather binding. \$22, tax inc. T. Anthony

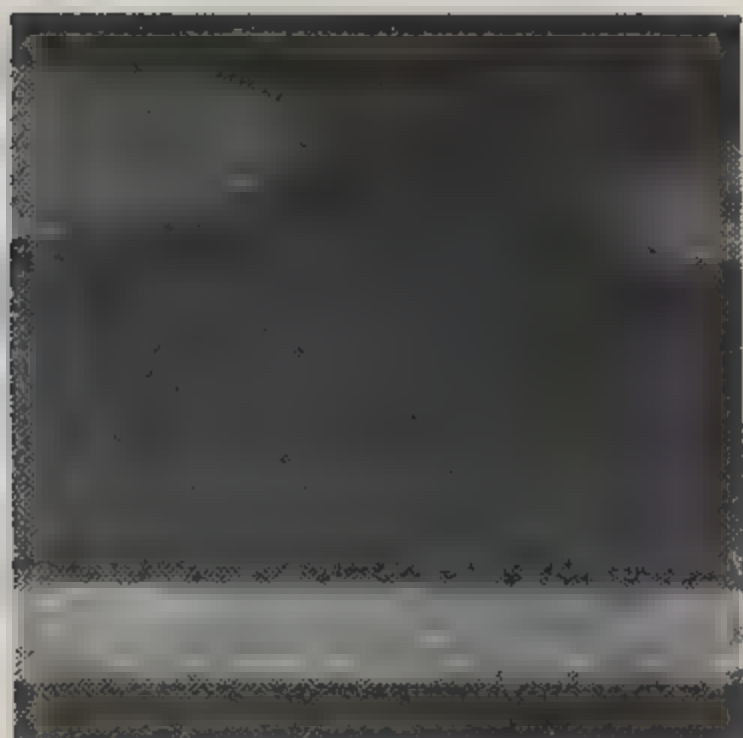
Getting there may not be, as the famous travel ad states, half the fun—but it's certainly a lot more fun if you're properly equipped for travelling. If you have the clothes you need (some ideas on the preceding pages), if the clothes are packed so they don't emerge in ironclad creases at the other end, and if the luggage they're in is sturdy, lightweight, and good-looking—so that you point it out at the airport or dock with a pleasant feeling of smugness—then you're off to a good start. (And if, of course, you've remembered the tickets.) To assist in all this, we've talked to some well-dressed and exceedingly well-travelled women we know about their packing systems and secrets; we've also consulted some famous luggage-makers and shops to find out what sort of gear knowing travellers are carrying now. To begin with the packing: one can't say that these much-travelled women have packing "secrets," because they're all refreshingly anxious to divulge their packing techniques. If they have a secret, it comes down to this—tissue paper, and lots of it. Allow three packages of tissue paper per big suitcase, one woman said; less for smaller suitcases, but not too much less. They use tissue paper not only to wrap things, to separate layers of clothes, and to keep clothes fresh, but in far more scientific ways: wadded into bolsters or rolls that, properly placed, simply do not allow the clothes to wrinkle. (They point out that pressing is expensive, and that often, on a fast-moving trip, there isn't time for it.) Wherever you fold a dress or skirt over, put a roll of tissue paper under the fold; put long rolls inside the side-seams of straight skirts. One woman also turns skirts and sheath dresses inside out, so that if there is a slight crease, it will be concave, not convex. To pack a bias-cut skirt, put it out flat, then bring the sides over fat tissue-paper rolls. Dresses should be packed so the fronts are down; the fronts and necklines, as well as fold-overs, padded with tissue paper. Pack one dress with the hem at left, the next dress with the hem at right, and so on. Instead of taking up room, the tissue-paper advocates say, it makes things pack

"YOU CAN ACTUALLY flatter and smoother, so that you can actually get more in with it than without it—and what's in will emerge in good condition. The only woman we talked to who *doesn't* use tissue paper uses crêpe paper instead—white, crinkly crêpe paper which she sandwiches in a wide, continuous ribbon between layers of clothes, wads into bolsters for padding. About pleats:

they can be lightly basted or pinned in place at the bottom; or, a knife-pleated skirt can be shaken into place, then drawn through a stocking with the foot cut off. Some women pack shoes in plastic bags, some in knitted shoe-jackets; almost all believe in relegating shoes to a separate bag entirely (it's easier on clothes not to be packed on top of a lumpy layer of shoes). One woman never travels, even on jet planes, without a small bag containing overnight things; another won't budge without a portable hair dryer, in a . . . **WON'T BUDGE WITHOUT** leather case, possessing a **HIER PORTABLE HAIR DRYER** plug that converts it to European outlets and currents.

What luggage a woman takes depends, of course, largely on the length of the trip. For a two- or three-week trip, the ideal combination of pieces for a woman air traveller would seem to be something like this: one 29-inch case, one 24-inch or 21-inch case, a shoe bag (like the one illustrated above), a bottle bag for cosmetics and toilet articles, and a smallish bag that can be kept at one's side on the plane: often, this is the kind described as a Vendôme bag—soft-sided, with a place for books in the middle—or a light, slender attaché case. More, of course, can be added: a jewel case, a hatbox, and, newer still, a wig-box, canvas-covered. For long trips, more suitcases or one large piece will have to be taken—either one of the large hang-up variety, often called an air-pack, or the kind of new, light flying trunk shown opposite. Experienced travellers who will need a great many clothes abroad, particularly "big" evening dresses, often air-ship them ahead in light, indestructible, inexpensive cases called Tex-Raw, from the Airline Luggage Shop in New York, which will provide canvas covers for them if wanted. Many smart travellers swear by T. Anthony, a famous shop in New York which specializes in lightweight luggage, and will, if requested, make luggage to order—one of the shop's customers is having luggage covered with tiger skins from tigers she bagged in India; however, most of Anthony's clientele are satisfied with the shop's own good-looking combinations of duck, canvas, and leather. Princess Radziwill, the sister of Mrs. John F. Kennedy, has a collection of Anthony luggage in black duck bound with pale tan leather; the Duchess of Windsor, Mrs. Winston Guest, and Mrs. Henry Ford II, have sets of Anthony luggage in brown duck bound with tan leather. Mrs. Guest takes these five pieces on most (Continued on page 189)

**NEW: BLACK DUCK, BOUND
IN PALE TAN LEATHER**



WILLIAM KLEIN

SKETCHES BY DAGMAR



MARC RIBOUD



FESTIVAL IN GHANA

Marc Riboud, whose special brand of photo-journalism has tapped beauty all over the world, caught here some of the handsome tradition preserved by a new nation rushing, also, into contemporary ways. Commanding the celebrants and this photograph, taken in an inland Ghanian village during the sweet potato harvest festival, is a high priest in a striped toga. In the background: an Anglican missionary church and, to shelter the chief, a printed parasol, a symbol of dignity and prestige throughout West Africa.



*Alternate little-evening hat
for the navy-blue dress at
left: a toy of apricot or-
gandie—plaited like straw.*

*Other prospects for the silky black suit
at right: a sleeveless crêpe overblouse in
an eau-de-nil paleness of green, long icy
earrings, gloves of a pale, greeny beige.*

Little evenings— in the dark

*Delicious, evenings, with
navy blue: a printed silk
coat—watery greens, and
cool, deliberate blues.*

*A black suit could spend evening after
evening with vanilla, and never a dull
moment: pale crêpe overblouse, paler
vanilla beads, chamois-vanilla gloves.*

*For a dress with a beautiful back, consider
a backward spill of beads—say, pale yellow
and clear crystal in the décolletage at left.*

In two quick looks, a stir of Paris ideas: the Lanvin Castillo predilection for wide, wingy sleeves (left); the charm of navy blue as a late-day substitute for black (again left, but the navy-blue night tide ran high throughout the collections); the great new Dior dinner suit: silky black, chiffon, reserved as tweed. *Left:* Navy-blue silk shantung with clipped-wing sleeves, a beautiful back, and a tall, taut cummerbund making it all very lean-through-the-middle and willowy. Paris dazzle—and the Paris way to wear it: one of the Lanvin Castillo signature bowknots that glittered through this entire collection. This version: fake pearls and gilt, pinned where a shrug is most eloquent. The Lanvin Castillo dress, here in the original; imported by and copied for Saks Fifth Avenue in William Rose silk-and-worsted. Copies also at Julius Garfinckel; Wm. H. Block; Frost Bros. *Right:* Black suit, white blouse—nothing else to it. Except: the suit is made of silk and worsted, its skirt pleated once and flared in the new Dior way, and the blouse is a scoop of chiffon lightly rippled over the belt of the skirt—you'd have to fine-comb Paris to find a more entrancing dinner suit than this. Shown here, the Dior original; copy by Andrew Arkin for Saks Fifth Avenue in William Rose silk-and-worsted. Copies also: Hutzler's; Frederick & Nelson. Touch of Paris in the night: big bogus pearls—dripping pearls.





New looks in pale beige, to launch on the first really marvellous warm spring day. *Above, left:* An easy little cardigan jacket, firmly belted over a slim skirt; in nubby beige cotton, the jacket hand-lined, with sleeves that stop short of the elbow. By Harrods, about \$60, at Altman's; Gus Mayer; Harzfeld's. Sombrero by Sally Victor. *Above, right:* Beige linen dress with a collarless tunic that flows like cream. By Teal Traina, of Rodier linen; about \$150. Miss Dior hat. Both at Henri Bendel. Dress also at Woodward & Lothrop; Himelhoch's. Photographed at the Tibor de Nagy Gallery. *Right:* Curvy little straw-beige suit with a column of bold wooden buttons mounting to meet a balustrade collar. By Lilli Ann; a viscose rayon, wool-and-silk blend. About \$80. Miss Dior hat. Both, Jay Thorpe. Suit: F. & R. Lazarus; Joseph Magnin. I. Miller shoes. Shown at the Staempfli Gallery. (Gloves, both pages, by Van Raalte.)

Beige looks speeding into summer



Black-and-white
looks: price tags
on the mild side



2



3

On tap here, the trans-season talents of black and white—at prices mostly in the lower register.

1. The non-strict black sheath, bloused and easy both north and south of a firm little belt; high cowled neckline. By Sue Brett of knitted cotton; in junior sizes, \$15. Arnold Constable. Customcraft shoes.
2. In crisp black-and-white tweed, a limber, long-stemmed dress, sleeveless under a boxy jacket; the skirt precisely pleated. By Eleanor Green, of rayon, acetate, and silk; \$50. At Lord & Taylor. Both dresses were photographed at the Cordier & Warren Gallery.
3. Scarf-collared jacket and a soft little dress with brief cap sleeves. Black dots inked on white Arnel jersey; black ribbon belt. By R & K; \$25. At Altman's. Photographed at the Tibor de Nagy Gallery.
4. Bloused bodice, overspilling a hip-slung belt and pleated skirt—the pleats stitched part way down. By R & K; black Dacron-and-cotton; \$23. Lord & Taylor.



6



4



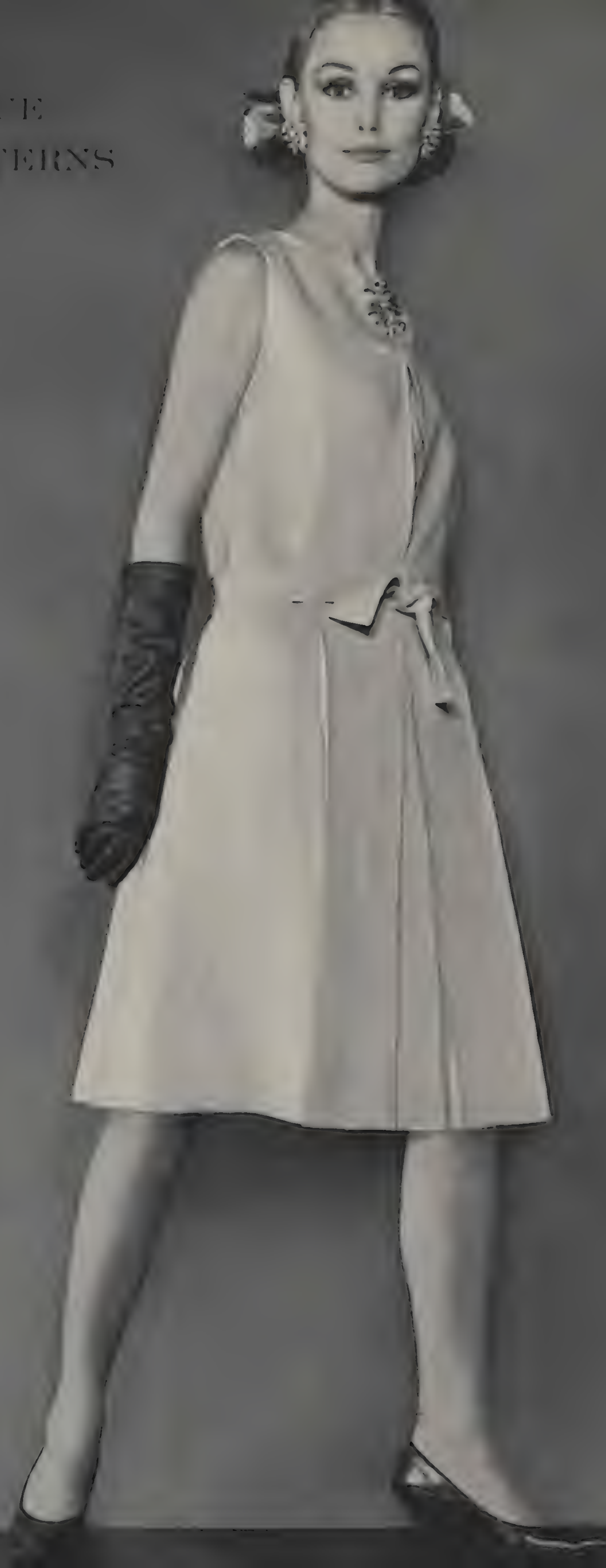
7

5. In grainy black silk, the bloused-and-belted look again—and again, the hipbone has it; with an easy flare of gored skirt. By N. S. Juniors; \$50. Henri Bendel. Photographed at the Leo Castelli Gallery.
6. Lengthy white put-over, belted over a slim black skirt; scarfed with a polka-dot bandanna. By N. S. Juniors of textured Avisco rayon (Folker fabric), \$40; Bonwit Teller. Shown at the Tibor de Nagy Gallery.
7. Soft little printed silk dress with puffed sleeves: sketchy, broken black and white checks. By Lanz, in Onondaga silk; junior sizes, \$70. At Bonwit Teller.
8. Black, boldly crisscrossed with white: printed silk dress with white silk cuffs and wide-winged Peter Pan collar, piped in black. By Jonathan Logan, in junior sizes, \$25. At Lord & Taylor. Both these dresses were photographed at the Cordier & Warren Gallery.



8

VOGUE
PATTERNS



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When fashion owes you more than one . . .

...it's because the fashion's so good that one is definitely not enough. The case in point: to sew in duplicates, a limber, easy, little spring-and-summer dress, its skirt sliced evenly by long pleats. With bare arms, barish neck, it's ready to be parlayed into a Look by the addition of a biggish pin or beads. The loose, looped sash can be tied at the waist—or snugged down on the hips. Made in beige linen (left) and worn as it is here, the dress is definitely city—or it might be worn en route from city to country. In black silk (right) with tiers of pearls and perhaps a veil, it's ready for city luncheons, afternoons, little evenings. Both dresses, from Vogue Pattern 5265.

Left: Ecru linen by Moygashel. The shoes by Palizzio, at Lord & Taylor. Black kidskin gloves by Wear-Right. *Right:* The same dress, in black, linen-weave silk douppioni, by Stehli. Shoes by Mademoiselle, at Lord & Taylor. *Back views, sizes, yardages, page 52.*



To live by the living sea

Six houses for an architect
and his family—near Rome

Because all his life the distinguished Roman architect Michele Busiri Vici has been in love with the Mediterranean, he built for his family a little village by the sea, *Il Villaggio Marinaro*, placing it on the sunburnt slope of Monte Circeo. On this magical promontory between Rome and Naples, Homer said Circe turned Ulysses' sailors into swine, but Signor Busiri Vici has performed another kind of magic: to live by the living sea. In his village, shown *above*, there are a large master house, three small villas, a gardener's cottage, and a chapel.

For family and friends, each *villetta* has bedrooms, bath, kitchen, living room, and terrace; all are nude-white, banded in aquamarine, paved inside with handmade tiling, shined to a dazzle. The clean, cubed lines stem from Sardinian and Sicilian houses built by Signor Busiri Vici who comes from a Roman family famous, since the seventeenth century, for its architects. For his *villaggio*, he designed every loving detail: the pyrotechnic gardens of tree-tall geraniums, mauve laurel, wild rosemary, and jasmine, surrounding the houses and bordering the footpaths to the sea; the sinuous brass fish doorknobs, *lower left*; the white whale tiles set in blue ceramic, *near left*, for the entrance to the main house; the cobbled patios and stairways, *right*, made of stones gathered on the beach, rounded by surf. To avoid glare, the windows are small, often arched, with the sea always visible. Walls are thick against the white heat of summer; terraces, shaded by an overhang of green-gold vines.

In this sea-beauty the Busiri Vici family spends June through September, the slightest ray of winter sunshine also lures them there for weekends. In summer, the entire gay young family spends the days swimming, sailing, skin diving, and water skiing, with picnic lunch alfresco on the rocks: hampers of chilled *apéritifs* with *antipasto* of black olives, finocchio, salami, and radishes; baskets of cold meats, pizza, Gorgonzola and Provolone cheeses, fat loaves of peasant bread, fruits, and several *fiaschi di vino*: Frascati, Capri, Chianti, Orvieto. Signor and Signora Busiri Vici live with expansive sociability. For guests there is a special drink: Campari, Carpano, gin, lemon juice, and Fernet-Branca, swirled in a pitcher of ice. Signor Busiri Vici, the tanned, handsome village patriarch, calls this his "summer cocktail by the sea." (*Continued on next page*)



VOGUE'S FASHIONS *in* LIVING







TO LIVE BY THE LIVING SEA *continued*

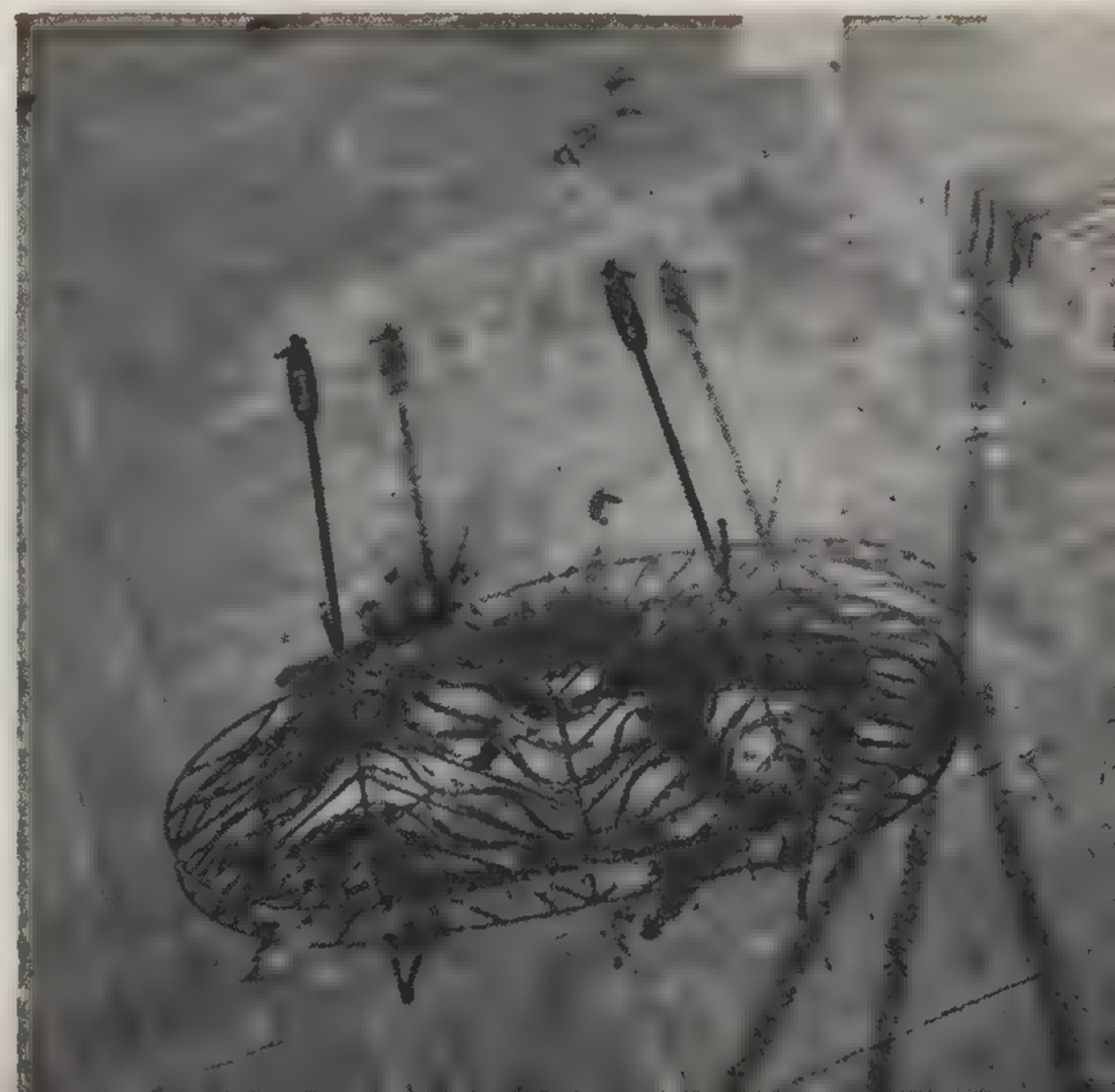
The cool, cool living room, *left*, is a harmony of matted and shining whites with monastic walls and ceilings, creamy floor tiling, gossamer door curtains, and a white sofa. Natural wood tones offset the starkness: a graceful antique chair, a coffee table carved from the trunk of an oak tree, a circular raffia rug woven in the nearby village of Fondi. A wide window lights the dining room, *above*, and the rare collection of ceramic plates, designed by Gambone, on the walls. The table, a grained slab of African nut wood, is set with exquisite sole-shaped plates in pink to aquamarine, designed by Signor Busiri Vici. On the red-lacquered chairs, white cushions over rush seats. The shimmering tiles, handmade in Vietri sul Mare, are repeated all over the house. Fruit and flowers, *right*—but no paintings—are banked everywhere to look like great beautiful still-life paintings.





TO LIVE BY THE LIVING SEA *continued*

Another view of the living room, *above*, shows a long, low sofa with cushions made of handkerchief squares in the same beige and brown earth tones as the rugs and tables. Shell-shaped windows admit light, but no sun. Bedroom flooring, *left*, is of Sardinian juniper logs, sliced thin as salami, planted in cement and buffed to a high shine. For cooking large fish such as the sizzling *denticce*, *right*, Signor Busiri Vici designed this turnover grill. Spiked with hooded chimneys reminiscent of the Trulli houses of the Adriatic coast, the white bubble-domed roof, *opposite*, and the aquamarine trellising echo the colours of the marbled sea.





It all tastes better with silver





Everything tastes better with silver: wild strawberries with cream, oysters on the half shell, mint juleps in icy goblets. Everything looks better with silver: a luminous buffet supper set for a terrace party, a breakfast tray under an apple tree, a folding picnic table ready for a clambake. Summer, in fact, is a silver season like any other, a season to take your silver with you to almost any country house this side of a fishing camp. A few pedestrian precautions such as floater insurance, tarnishproof lacquers, and carrying cases eliminate hazards of care and transport. Admittedly ancestral candelabra, butler's trays, and tea services hardly belong to summer entertaining which, euphorically, is a relaxing process. A look at the silver chest and a bit of quick arithmetic, however, solve the problem of quantity: the number of people in the permanent household; the scope of seasonal entertaining. Certain silver does multiple duty: dessert-spoons, may double for soup, salad forks for fruit, butter knives for cheese. Random pieces of hollow ware add lustre: a shimmering salver for drinks or after-dinner coffee, a nut dish, a set of silver tumblers for juleps, perhaps a pair of candle holders, and a silver bowl for freshly plucked roses. Considering its paradoxical charms of beauty and durability, there is no apparent reason why silver should not be used at all times, in all places. It always has been. The Greeks and Romans worked silver. Benvenuto Cellini carved a massive silver statue of Jupiter for Francis I of France in 1544. To discourage courtiers in the heat of argument from spearing each other instead of the meat, Louis XIV devised blunt-tined silver forks. Until the early nineteenth century travellers carried "canteens of cutlery." In Vogue's updated "canteen of cutlery," shown on the following page, one might carry the silver massed on the antique salver, *left*, the old English fish knives and forks, or the dinner knives and forks in Gorham's Old French pattern, the six-piece place setting, \$42.50* at Black, Starr & Gorham. For transporting, lacquering, and insuring summer silver, turn the page.

*INC. TAX

It all tastes better with silver *continued*

To facilitate silver travel, Tiffany designed for Vogue this carrying case, *left*, a light canvas roll lined with tarnishproof cloth, with pockets for four six-piece place settings and two serving pieces. When rolled and strapped, it fits into the corner of any suitcase, or of any picnic hamper. In the country, the roll, spread flat in a drawer, stores cutlery. At Tiffany, \$15. Hollow ware at Tiffany, for a ten per cent charge, comes with a permanent finish, which eliminates polish "forever." For householders, "Jeeves," made by Union Carbide, comes in a spray-on tin. Silver should be polished, washed and dried, sprayed, and left undisturbed for three days, after which it glistens unpolished for three years. "Tarn-I-Shield," a tarnish preventive and cleaner, also will not scratch, dissolve, or harm silverware. After spraying with a moist heavy coating, the silver is rubbed with a soft cloth to a high shine, which should last almost a year. This is, incidentally, only for decorative pieces such as flower bowls, candelabra, or trays which do not come into direct contact with food. For everyday care, silver should be stored in airtight closets or drawers, wrapped in Pacific Silver Cloth, treated with an anti-tarnish chemical. Robert Ensko has an excellent flannel cloth, one side saturated with polish, one side with silver rouge which brightens silver to a dazzle. A leatherette travelling case and storage flannels are now to be found also at Altman's. To insure silver valued at one thousand dollars, for example, there is a three-year, all-risk, worldwide floater policy for \$13.50. An "all-risks" personal property policy insures household goods and personal effects including



JOHN STEWART

silver, furniture, china, linens, paintings, furs, jewellery, and baggage, covering the family—with a limited coverage for guests and servants. Premium rates vary according to conditions; the inventory of the property is insured in accordance with family policies already in force. A fine arts policy may also cover silver, in addition to other objects, against fire, theft, storm, and accidental loss. Vogue has made an inventory of flat silver, *left*, for a household of four, with a listing of pieces to add for buffet suppers of twelve.

SILVER FOR FOUR:

- 8 teaspoons
- 4 oval-bowled soup-dessert spoons
- 4 luncheon-dinner forks
- 4 luncheon-dinner knives
- 4 salad-dessert forks
- 4 butter knives
- 4 small coffee spoons
- Optional fish knives and forks

SERVING PIECES:

- Sugar tongs
- Lemon fork
- Butter serving knife
- Cold meat fork
- Salad servers
- Carving set
- Serving spoons

TO ADD FOR BUFFET SUPPER FOR TWELVE:

- 8 luncheon-dinner forks

- 8 oval-bowled soup-dessert spoons

- 8 salad-dessert forks

- 8 small coffee spoons



SKETCH BY
EVELYN MARCIL

French fragrance, now sprayable

A subtle, worldly French fragrance, Miss Dior, now comes (in eau de toilette form) in a tall spray cylinder, fluted, silver-plated, topped with a gilt cap—and refillable. The refill, a handsome bottling in its own right, has a fluted grey finish, a white bow at the neck; both are 3-oz. sizes. By Christian Dior; the silver-plated cylinder, \$15*; refill, \$7*. At Saks Fifth Avenue.

*PLUS TAX

ABOUT FACES

(Continued from page 133)

purpose—apart from thorough cleansing—is to keep the skin's acidity at a normal level. Any signs of its stepping out of line should be checked by a several-times-weekly use of the following: Max Factor's Gentle Foam Cleanser; John Robert Powers' new Activated Pore Cleanser; Velvet Foam by Charles of the Ritz; or Soy Dome Facial Wash—which, as you may have guessed, contains soy beans. All four abide by the same rule: apply to a dampened face, foam up, rinse off with water. Tepid, incidentally, is the water-temperature wanted; too hot is as bad as too cold, and either is quite capable of breaking down those tiny blood vessels close to the skin's

surface. Some of the most penetrating cleansers around are as thin and as clear as water, used after a regular cream-cleansing and equally adroit at putting-roses-back-in-cheeks. (Oily skins can take this kind of stepped-up treatment on a daily basis; once or twice a week ought to be enough for everybody else.) In this category: a brand-new entry by Frances Denney called Crystal Clear Cleanser; Bonne Bell's Ten-O-Six Lotion; Helena Rubinstein's Water Lily Pore Lotion; Germaine Monteil's Super-Tone; Alexandra de Markoff's Nutralure; Revlon's Liquid Asset; and Georgette Klinger's specialized cleansers for dry, oily, or normal skins.

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3 MINUTES...



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...smooths, firms, stimulates.
Performs almost like a face
lift to bring the vital
radiance of youth. \$5.00

Estée Lauder

666 FIFTH AVENUE, NEW YORK

YOU'RE RICHER THAN YOU THINK

(Continued from page 127)

country and of us, its millions of citizens.

Why hasn't there been a great outcry against rising prices over the years since World War II, swelling public support for measures that really would stop the wage-price spiral? Why don't the many millions of average Americans feel as strongly as, say, former President Herbert Hoover, that inflation is the most monstrous economic evil there is? Why has grumbling about price rises not been translated into a crusade for price stability or at least buyers' resistance? Why is it that most union members are utterly unmoved when the experts try to explain that a ten-dollar pay rise doesn't mean anything if the cost of living goes up ten dollars at the same time? . . .

Listen to what I heard as I checked the response to Milton Berle's wisecrack.

From the head of one of Wall Street's giant financial houses—a millionaire, a capitalist in every sense, and a man thoroughly aware of every fluctuation in the dollar's value and of what the fluctuation means: "Oh, that's a beauty, I wish I'd heard him say it. Yes, in the thirties, I could have bought four suits for what one costs today, and I could have had a mansion in the suburbs for the asking. But I didn't buy the four suits and I didn't take over the mansion, because I didn't have the extra money then, and, just as important, I didn't have the courage to splurge. I won't say it in public, but I'll say it to you if you don't identify me. While I think what has been happening to the dollar is terrible, I personally am better off than I ever dreamed I'd be, and so is my family. I wouldn't turn the clock back for anything."

From a middle-aged housewife who lives with her husband, a junior executive in a New York commercial firm, in a small apartment near my home: "I've always lived in this neighbourhood, and I remember passing by the grocery once—it must have been in 1938 or 1939—and seeing the whole window filled with eggs. On impulse, I wanted to go in and buy up the whole display, but Jim's pay had just been cut 10 per cent, we were trying to live on \$32.50 a week and both kids were in high school and, well, I just stood and stared into the window. Now I buy

in that grocery every day and I buy whatever I want. I don't like rising prices, but I'd rather pay more and have the money to buy than see prices cheaper and be worried again. I suppose it's wrong, but I'm happy the way it is."

From an active member of the newspaper union in my office: "Ha, I heard that show and I laughed too. What does it mean to me? Well, during the Depression, I didn't have any money, so it didn't matter to me what things cost because I couldn't buy them. Now my money buys less, but I have the money. Better off? Sure, I am. Did the union help? Of course it did, and I'm all for it."

From a widow, a friend of my mother's, who's living on insurance, social security, and income from a small investment portfolio: "That's cute, and I know what he means. When Steve worked it out so I'd get \$250 a month from insurance, I thought I'd live comfortably forever after. That dream is busted. But you know what's making up for it? My social security. And I've been making money on my stocks. I'm complaining, but I'm not so badly off. Honestly."

Not until the majority of Americans feel they're being more hurt than helped by rising levels of wages and prices will the cry come, "Halt!" Not until millions feel happier about stable prices than about fatter paychecks will there be a great public crusade against inflation. In the few quotes you've just read—and I have dozens more that pound home a similar message—you can tell how some people feel.

Why Our Living Costs Have Risen

It happened at a small, private dinner given in honour of five West European financial experts. They had been brought to our country by the Committee for Economic Development to report how Europe views our inflation, our outflow of gold, our new trade problems. When I was introduced to the professor from West Germany, he made social talk by saying it was his first visit to New York since 1950, and I returned the social talk by asking what differences impressed him most.

"Oh, the cost of your serv-

ices—how much the cost of service has gone up in your country!" As I started at the utterly unexpected answer, his words tumbled out. "I had my hair cut today, it cost me two dollars! I had to have my suit pressed when I got off the plane, they charged me two dollars! I took a taxi for only a few blocks and the meter said a dollar thirty! I . . ." While he paused for breath, a few others joined us and the conversation switched to how much additional price rises might hurt us in competing in the world trade markets. But I kept staring at the professor, for it had taken a stranger to pinpoint with a few simple illustrations the most important and yet the most underplayed aspect of our postwar inflation.

At dinner, the conversation revolved around what policies America should adopt to regain a balance in trade with the rest of the world and reassure our friends that we can and will control inflation. Understandably much of the talk was about the prices of goods. But the great force behind the rise in the price level since World War II has not been the rise in the cost of things. It has been the rise in the cost of non-things—services. Consider this:

All items in the consumer price index rose 29.3 per cent between 1947 and 1958. But all services in the index soared 50.7 per cent!

The rise in the prices of durable and nondurable goods we personally consume was around 19 per cent in this period; the rise in the prices of the services we consume was 42 per cent.

As the staff of the Joint Economic Committee puts it, "the impact of services on the movement of the consumer price index and in view of the importance of the index as a factor affecting wage movements, on the economy as a whole, is striking." And Dr. Otto Eckstein, director of the staff, adds the eye-opening remark: "*In fact, the index would have shown no net increase whatever from 1951 to 1956 if the prices of services had remained constant; in other words, the entire rise in consumer prices from 1951 to 1956 was due to the services sector.*"

And not only do services cost more; we also spend an increasing share of our dollars for

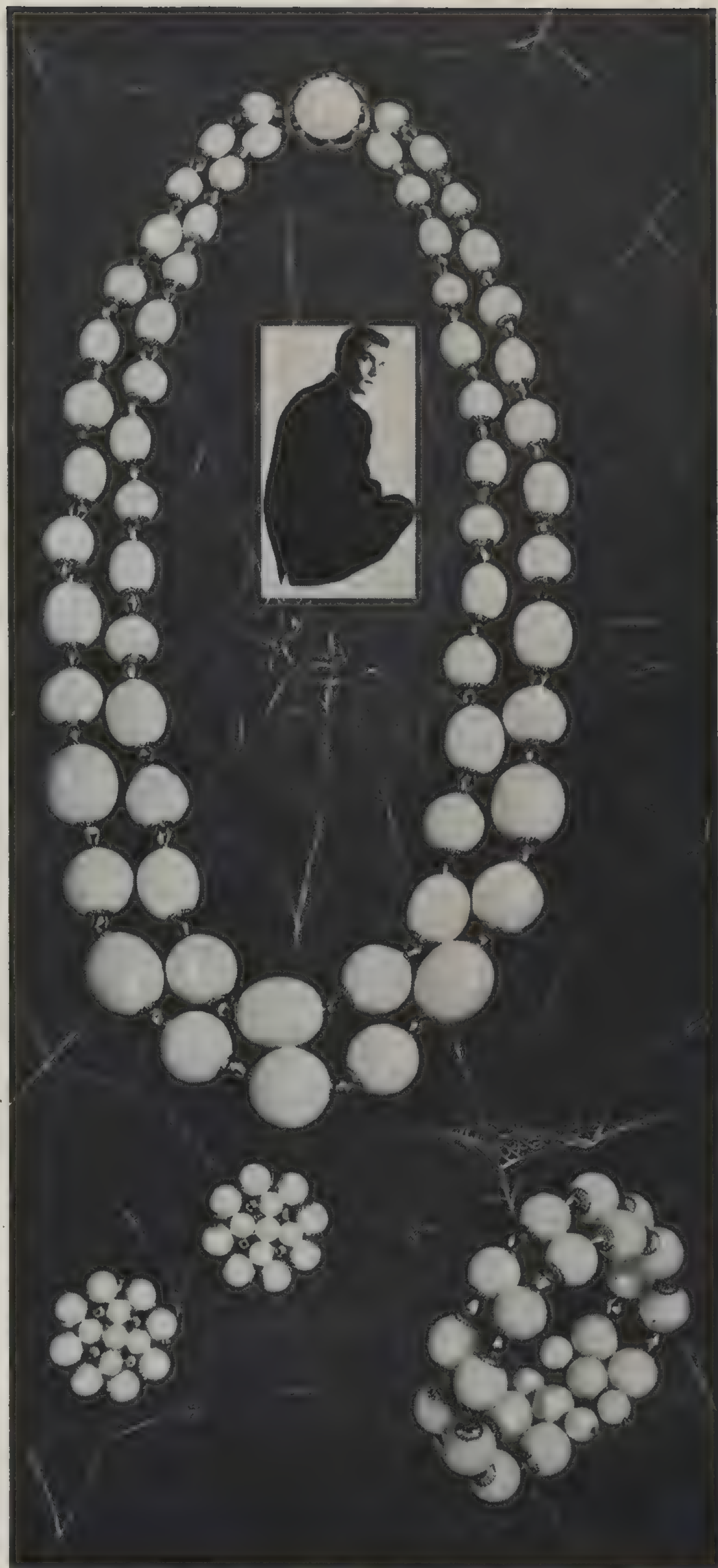
(Continued on page 184)



Coiffure close-up: the news in brief

The look here: soft, pretty, ungimmicked—and it sums up the news of the year in coiffures. A newer version of the fringed-bang look that Chanel loves, it has round, polished half-bangs and soft height at the crown. The back, cut in overlapping tendrils, curves close at the nape of the neck; the sides skim the ear-tips, play up to a well-shaped ear. This, by George Masters of Saks Fifth Avenue, Beverly Hills, California.

PAUL RADKA



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by big and bold white beads; baroque and smooth; delicately spaced with the look of antique gold. You're sure to pique his fancy and lure him closer with these imported featherweight accessories. Capture him in the web of femininity that Dalsheim creates for you.

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Helena Rubinstein introduces Paris-Born COVERFLUID

The matte make-up
in a tube that gives
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PARIS went wild about Coverfluid. Now, Helena Rubinstein brings America this sensational new foundation—the freshest make-up idea in the cosmetic world.

New Coverfluid does what matte make-ups are *supposed* to do—gives you flawless coverage—*without drying*. Coverfluid contains rich moisturizers—so ingeniously blended your complexion looks *luminous*—but never shiny. And the beauty lasts all day.

Seven French-inspired shades; made in America. 3.00 plus tax.

Helena Rubinstein

HOW TO DIET WHILE TRAVELLING

(Continued from page 143)

You ought to have some solid stuff to nibble with your soup or your coffee, but this takes room and some weight, and the thing is to live on the country, at least in part. We take a box of Oysterettes (about one calorie each), and maybe four boxes of De Boles Arti-nuggets-Stix. These weigh very little, but they take a good deal of room. If your trip is by car, you, of course, can shoot the works—even to the extent of taking a hefty supply of Weber's cookies. A couple of packages of

Weber's cookies are worth the weight even if by air.

Another highly good item for lightweight travel is Dia-Mel Cho-o-Fizz. This is a remarkable product. It comes in a little tin that is really reclosable. One teaspoon of the powder in a glass of water makes a good sparkling chocolate drink; add a little dry milk and it's a synthetic milk shake. If you want to sweeten this—we get more pseudo-Schrafft's every minute, don't we?—dissolve sweetener tablets in a tiny bit of hot water

(they don't dissolve in cold) and then add.

What *will* dissolve in cold water is Fizzies. Now don't argue: I know they are sales-pitched at your kids. But can the partners of We, Us & Co. afford to lift the eyebrow at an item that weighs very little, takes hardly any room, tastes good, satisfies our sweet tooth, and is almost calorie-zero? If *you* can, just go read somebody else's article; you're wasting your time here.

(Continued on page 186)

YOU'RE RICHER THAN YOU THINK

(Continued from page 182)

services. Our total purchases between 1947 and 1958 rose 89 per cent while our purchases of services jumped 120 per cent. We've bought proportionately less goods, proportionately more services.

Why have the prices of services risen so much? Here, the answer can not be the usual, superficial one about climbing wages. True, on the prices of such services as home repairs, auto repairs, the wages established by the building trades and the auto unions have had a direct impact. In some instances, the same workers who belong to the building-trade unions may work as home repairmen.

But what is the explanation for the tremendous rise in the cost of medical care? Strictly it is the pressures of a ballooning demand on a relatively slowly rising supply. The solution here must be expansion of medical facilities and medical personnel.

What is the explanation for the rise in the cost of such unskilled services as cleaning workers, laundrymen, et cetera? Clearly it is the molasses pace of increase in efficiency. The solution here must be to improve the productivity in the services, and it can be done.

We'll not find the right answers to inflation unless we know what inflation we're talking about. Our postwar inflation hasn't all been due to rising factory wages and prices of goods—not by a long shot.

Is More Inflation Ahead?

By doing just about every-

thing wrong, we might be able to set off another inflationary upsurge in our country this year or next, but it would be awfully hard to do. It would take almost suicidal genius on the part of big business and organized labour.

Instead of inflation, the whole economic-financial-world-trade background today points to a cycle of reasonable price stability. This means your cost of living will rise gently during a business expansion due primarily to the relentless uptrend in the cost of most home services, medical care, sales and property taxes, et cetera. It also means, though, that steady to lower prices in food and many major hard and soft goods will help to offset the increases, and the degree of climb in your cost of living will be kept to a crawl.

Is the prospect for a modest price rise of a per cent or two over a calendar year "inflation"? It is not. If we are going to characterize every selective price rise as "inflation," we had better describe every selective price reduction as "deflation." We've developed a tendency during the postwar period of front-paging every price boost, back-paging every price cut.

Is today's rising price trend comparable to the inflationary spurts that have plagued us from time to time since the end of World War II? It is not. The price upsurges of the first postwar period and the Korean war phase were spurred by shortages of goods, buying sprees, and the catch-up of wages and prices from the vacuum of the World War II years. None

of these forces is dominant now.

Is a rising price level unusual in our history? It is not. Authoritative studies show that over the past 120 years in our land, prices have risen on average at the rate of 1 1/8 per cent a year. "Creeping" price rises are scarcely new.

Considering the built-in factors for price increases, a significant decline in our cost of living seems far too much to expect. And we certainly don't want to achieve this via a depression! But just weigh these forces now working for reasonable stability.

We are into a cycle of plentiful supplies in nearly every area, with ample capacity to produce. Inflation feeds on scarcity, not abundance. We are into a cycle of the fiercest competition among our own industrialists and with foreign producers.

The flood of foreign imports of competitive price and quality is a great new force operating to keep a lid on prices of goods manufactured here. Inflation feeds on lack of competition, not on a mounting struggle among makers and sellers of goods for a share of our spending dollar. We are into a cycle of rising efficiency and production by machines and manpower. Inflation feeds on inefficiency, not greater efficiency.

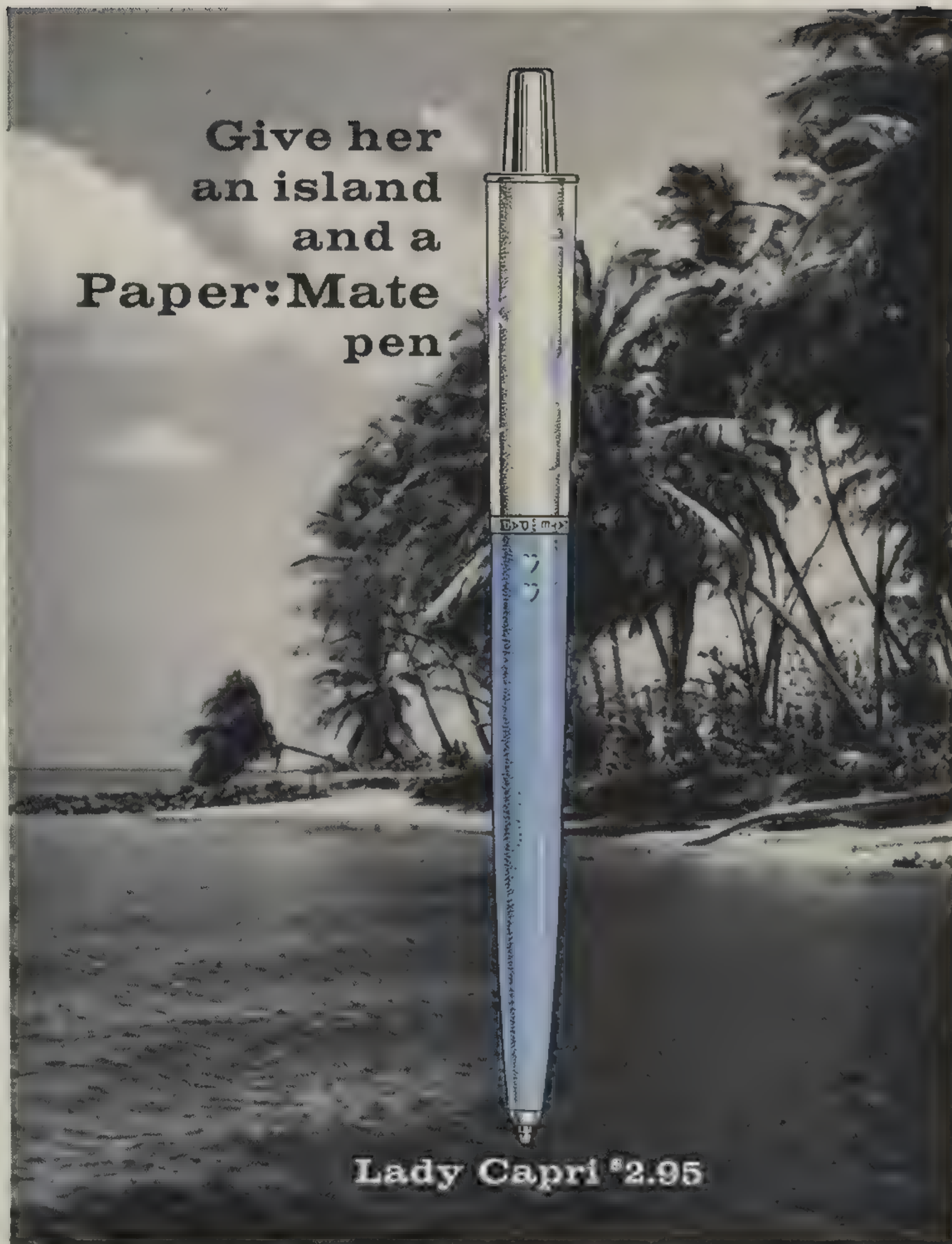
"We are a remarkable people," said Dexter M. Keezer, chief economist of McGraw-Hill, and even in these circumstances, we may be able "to float a lot of inflation. But I doubt it." I doubt it, too.



PAUL RADKAI

How to have your pleats and pack them, too

An easy little dress in a brighter-than-navy blue, incorporating an anti-wrinkle clause that makes it marvellous for travel—inside or outside a suitcase. The round, rolled collar ties at the back like a sash; there's an eddy of pleats, more sleeving than a sleeveless dress usually has. By Georgia Bullock, in a light, cool blend of Dacron, mohair, and wool, by Raeford; about \$80. At Lord & Taylor; Blum's, Chicago; Neiman-Marcus; I. Magnin. Sally Victor red roller. Photographed at the KLM Building.



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HOW TO DIET WHILE TRAVELLING

(Continued from page 184)

Another snack-item that travels well is low-calorie candy. Stanley Marcus advocates Be-Leane Wonder-Jels (three calories each), and they are at the head of my list. Sam Simon (Better Diet Shop, 1388 Sixth Avenue, New York 19) and Kubie's (136 East 57th Street, New York 22) have these. There are many other kinds of low-cal candy: licorice, fruit drops, butterscotch, and peanut flavour. The B-L Dietetic Wonder-Chocolate bonbons are good, but thirteen calories are a lot if you eat five at a time the way I do (but maybe you have a *little* will power). Candies are easily carried in the plastic refrigerator-boxes, which hold up better than the original box or envelope.

The last point (before we shift to the family car) is living on the country. Although food stores are fascinating in this country, they are even more so abroad. You can *eat* the things you discover at Fortnum & Mason's or Félix Potin—can you say as much for the National Gallery or the Louvre?

Now let's get in the car and head North or South or nowhere in particular, like Mr. Toad of Toad Hall. This calls for equipment and supplies on a broader scale. For a basic travelling larder, we use a 3½-gallon camp cooler. Real cups, saucers, spoons, knives, forks, and plates in a hamper. Canned goods, especially dietetic fruit and meat delicacies, either in cans or in glass. A can opener. Two packets of Weber's cookies per ten days. All the Arti-nuggets-Stix you want. Plus anything else you like and trust. Don't be afraid to take your own stuff to the table, no matter where you may be. Just think: you may save an extra 200 calories, twice or three times a day. On a four-week trip, this can amount to 10,000 calories, which means from two to three pounds on—or off. And don't forget that big Thermos jug, for cold drinks or hot coffee along the way (or *two* jugs, for both).

Rediscover the joy of picnicking through the double joy of low-calorie picnicking. Smart turnpike authorities provide delightful picnic areas along the right-of-way. For you, this is the key to evading the frankfurter roll and other booby traps for the unprepared hungry. And as you near the end of the day's journey, don't

just look for your motel or that little wishing-well hotel you remember from last summer. Keep a weather eye for a decent restaurant and for the nearest supermarket, and, guided by your experience, your scheming brain, and your deceitful imagination, defraud your stomach.

The unvarnished truth

If you remember "How to be a calorie chiseler" in the January 15 issue of *Vogue*, you know that, as good chiselers, we practise a peculiar kind of honesty. We kid our stomachs, but never ourselves. This kind of fact-facing compels us to admit that we don't expect to *lose* while we travel.

"Gastronomists," Louis de Gouy wrote, in *The Gold Cook Book*, "never consider food in terms of calories, mineral salts, proteins, carbohydrates, or vitamins." Good restaurants cater to gastronomists; hence they succeed or fail according to their ability to tempt. If they can make it rich and seductive by using oil, cream, and butter (and they can), the great and near-great places you like or love will use plenty of oil, cream, and butter—and sugar, and flour, and lard, all calculated to provoke the appetite and beguile the palate.

Consider, for example, the deceptively simple *tournedos à la béarnaise*; to the eye, a small bit of fat-free beef filet on toast, with a small glob of innocent-looking brown sauce topped with a truffle. Just the thing. But the truffle is the only innocent on the plate. The filet is sautéed (fried) in a generous mixture of oil and butter, the toast is fried in clarified butter (known in the Orient as ghee), and the basic ingredients of sauce béarnaise are butter and egg yolks.

Or chateaubriand; it starts as a harmless tenderloin of beef, but to earn that historic name it must first be sautéed in olive oil or butter on both sides for ten minutes and then slow-cooked another fifteen minutes in the same.

Happily, not everything is planned for our undoing. There are still roasts and things from the grill. There are fish dishes, simple filet of sole, poached or Bonne Femme, not sauté, but concentrate on the fish, resisting the waiter's offer to add the surplus sauce from the serving pan. The

classic bouillabaisse (apart from the toasted and doubly-buttered French bread that you and I may skip) contains nothing wrong beyond a smidgen of olive oil: the rest is sea food, vegetables, herbs, spices, and good black pepper. Or *minestrone*, Italy's gift to humanity; even *with* a modest addition of grated Parmesan—but evade the navy beans and the macaroni.

Have you explored this gentle art—the art of escape and evasion? Try to eat most (perhaps not all) of the solid food and leave as much of that thick sauce or gravy as you can. Better still, make the waiter your friend by telling a little white lie. Waiters *love* to pander to gourmets with stomach trouble. (Once at the Café Royal on New York's Lower East Side, I was served up a tragic mistake. To insult the house was unthinkable, so I pleaded a white lie. "Stomach trouble," the waiter commiserated, "you're telling me?")

Make the waiter or the *maitre* conspire with you, but don't offend him by being an open and notorious calorie-counter. Tell him you are allergic to oil and butterfat (many people are), and he will join you against the common enemy. Every good waiter is a frustrated doctor: give him the diagnosis and he will enthusiastically prescribe. Especially if you show your trust in his genius to guide you safely to gourmets' heaven.

After all, we can't stand behind the chef at La Réserve, Lapérouse, or La Pyramide and tell him how to ply his trade. Who, indeed, wants to forego vintage Clos de Vougeot or the *vin du pays*? You may find that the *tournedos* or the chateaubriand is the least wicked thing on the menu. In that case, just don't think you've been so virtuous that you can splurge on dessert or at tomorrow's *grand déjeuner*.

And remember: what we do on a trip is not an assault in the calorie war; it's only a rear guard action. The modest objective is not to destroy the enemy, just to hold the fort, to come home weighing about the same as when we started. If we can still wear our clothes without discomfort, that is a good victory.

If you are a real chiseler, a little surplus will not disturb you
(Continued on page 188)

FRENCH SILK CHIFFON

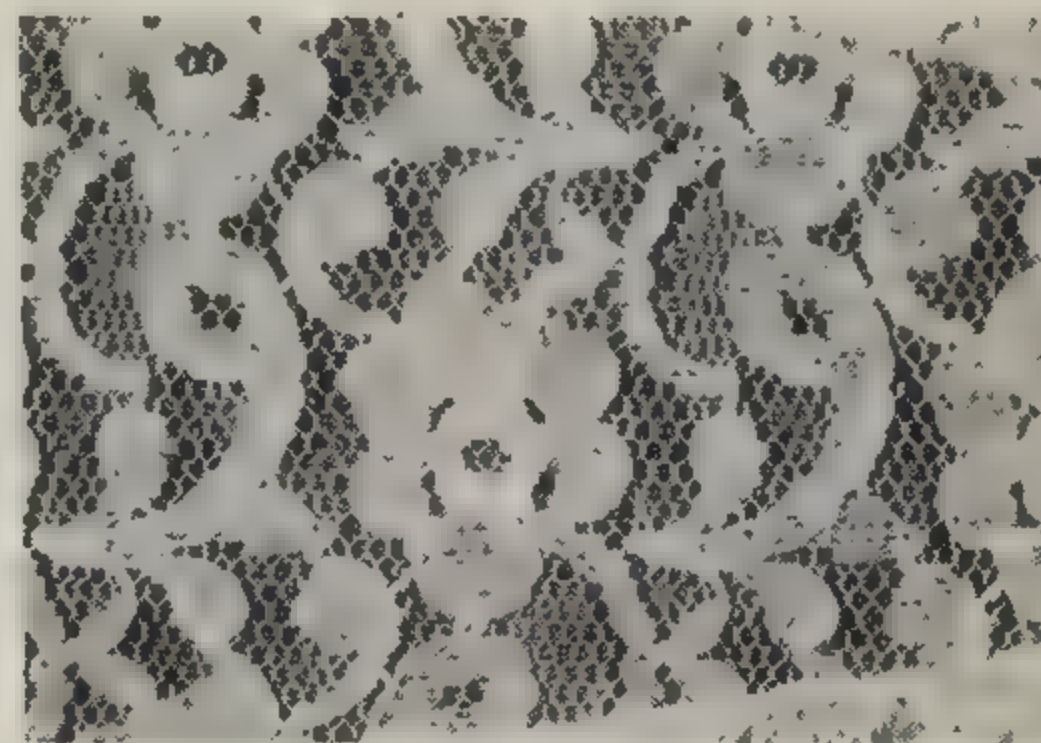
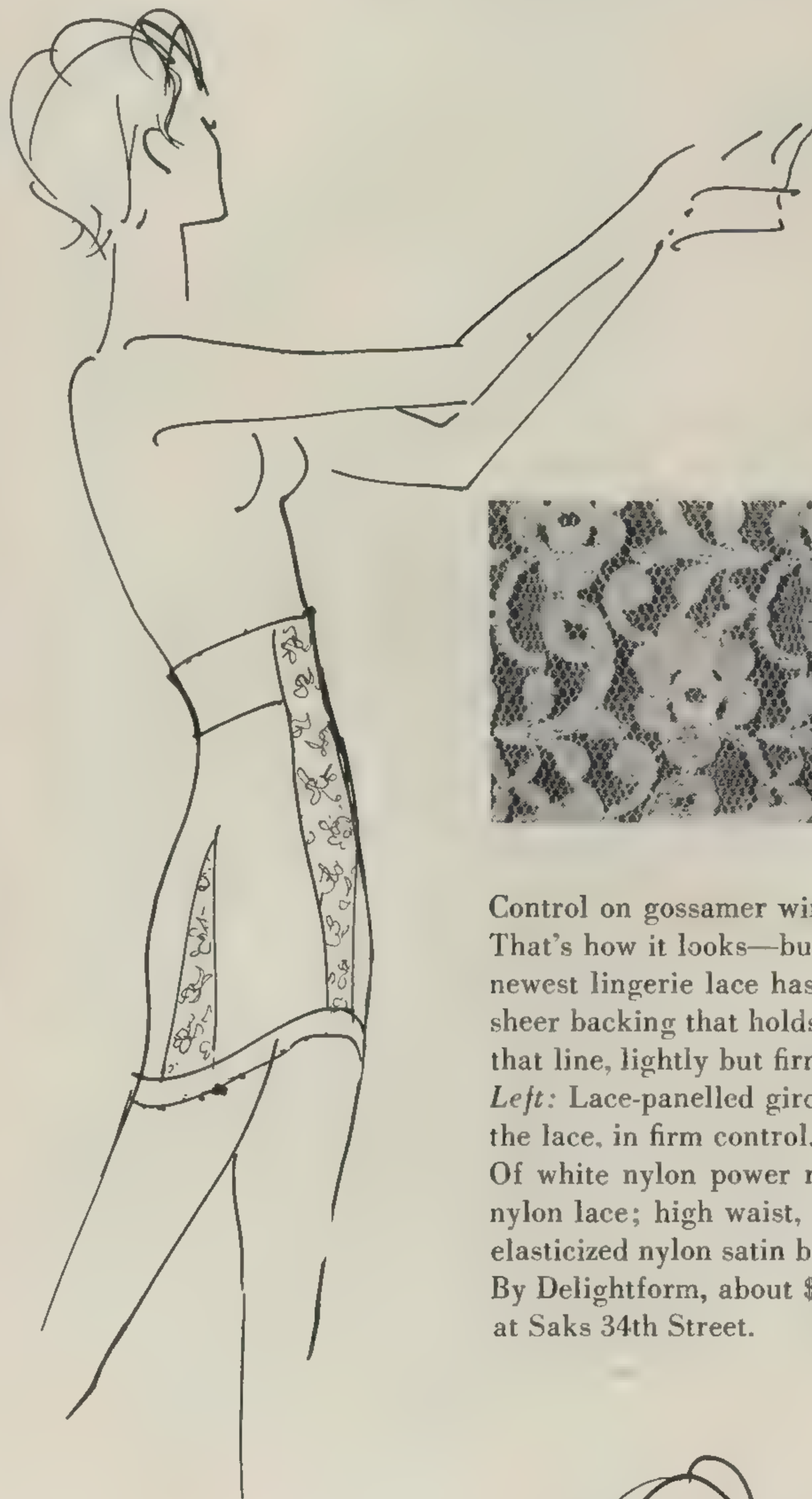
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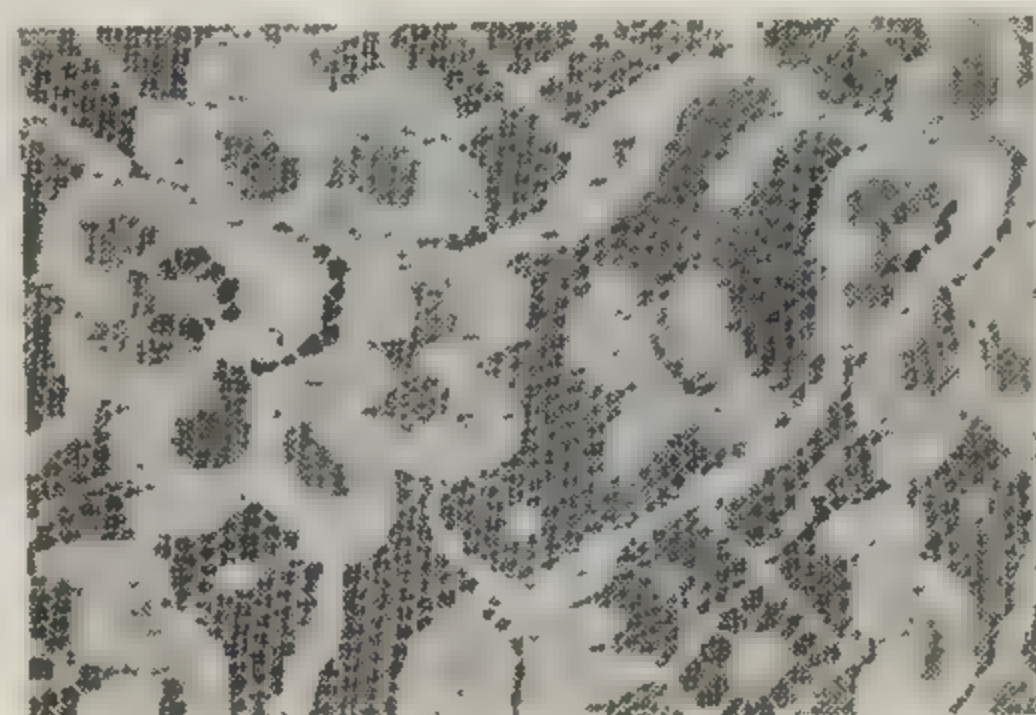


Lace with hidden power



Control on gossamer wings? That's how it looks—but the newest lingerie lace has a sheer backing that holds that line, lightly but firmly. *Left:* Lace-panelled girdle—the lace, in firm control. Of white nylon power net and nylon lace; high waist, elasticized nylon satin back panel. By Delightform, about \$8; at Saks 34th Street.

Right: Fragile-looking brassière: nylon lace plays the most important rôle with a strong supporting cast. Pretty lingerie touches: the softly-draped sheer nylon tricot, the lacy straps beaded with nylon ribbon. Back and underband of Dacron leno. By Lady Marlene; white, about \$6. Bloomingdale's.



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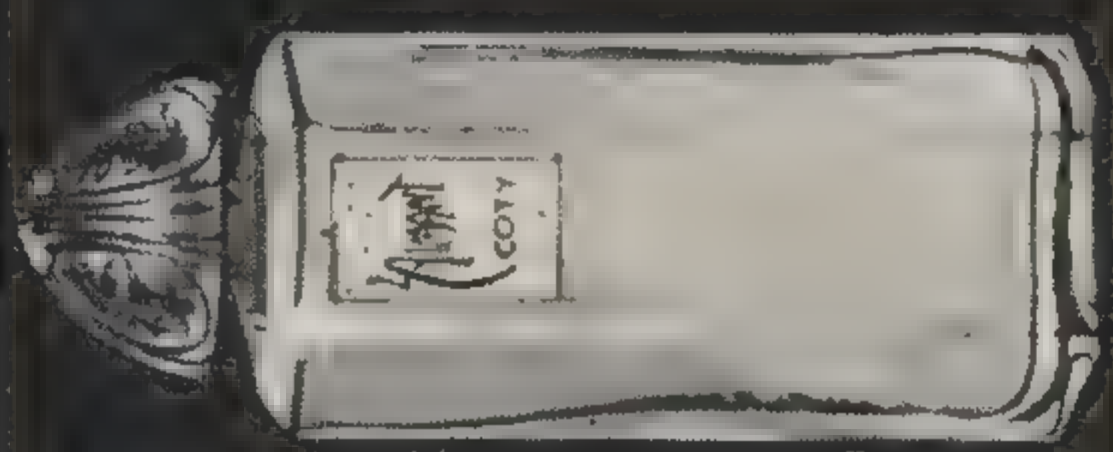
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MORE MONEY THAN TIME

(Continued from page 145)

done over by some rich Parisians for their weekend houses; Carlos de Beistegui gloriously renovated a château there. At the edge of the village is the charming country inn, Auberge de la Moutière, where we dined more than well in a rose garden by a waterfall and brook. The drive back to Paris took under an hour.

Because on Tuesdays French museums and historical buildings are closed, those are good days to concentrate on shopping. I bought a few presents on the Faubourg St.-Honoré, walked over to the Left Bank galleries and *antiquaires*, then lunched at Chez Maïtena, a small, favourite Basque café on the Boulevard St.-Germain. I debated whether to take a double-decker, all-glass Cityrama sight-seeing bus for their bird's-eye tour or to go to a scented, grey-carpeted showing at one of the great dress houses. I decided to spend two hours enjoying the beautiful collection at Lanvin Castillo. One needs pull to get in—through an honoured customer, one's embassy, sometimes through the concierge at the hotel—unless, of course, one actually means to buy; with foresight, I had brought an introduction from an honoured customer.

Early on Wednesday, we checked out of our hotel and took to the highroad, through the forest to the palace of Fontainebleau. The tour takes only twenty min-

utes and we spent another ten feeding the ancient carp in the pond. One can lunch well right there at the Aigle Noir or Filet de Sole, or go on to the charming village of Barbizon, look at a Millet field and lunch outdoors at Les Pléiades, but we chose the barbecue fireplace at the Grand Veneur, along route N7.

We then got on route N51 for pretty fields, splashed with roses, taunting glimpses of lived-in châteaux, and headed straight for Orléans and the wheat plains of the Loire. Instead of spending time at the large, ugly Château of Chambord, or at Cheverny which resembles any Ritz hotel, we stopped at the small Renaissance château, neglected and isolated, of Villesavin. Jean le Breton, lord of Villandry, built it for himself while he was building Chambord for François I. Its simplicity and elegance prove, once again, that the best houses are often done by architects for themselves.

Then, for contrast, we stopped by Fougères, purist-feudal in design, although built late, in 1470, by Charles d'Orléans. By then, steeped in this over-endowed château country, we drove on to Amboise to settle in at the delightful inn, Le Choiseul, right across the road from the river Loire. Decorated in the worst copies of copies of gilded Louis XVI, with lace pillows on every bed, cupids, chandeliers with lamp shades, it has cheerful comfort.

After the best possible dinner out on their gravelled terrace, we walked over to the Tour des Minimes, with its spiralling indoor ramp for horsemen, and later climbed to the bastion Château of Amboise. Its gardens and ramparts hover over the town and here we watched, enthralled, a *Son et Lumière*; the fusing and diffusing play of lights; the spoken drama of its history; the blare of early trumpets. Sometimes all the windows were filled with light and one could hear a choir of voices moving from one hall to another within the empty, thick stone walls. Off in the shadows on a lonely promontory stood the little chapel St.-Hubert, where lie the bones of Leonardo da Vinci, who worked and died at this court far from his own land.

Thursday morning, in the market place, we bought a long loaf of warm fresh bread, a strong sharp cheese, some fruit, a drooly pastry, and a *vin du pays* and set off for Montbazou. Here on a high plateau, overgrown with high grass, is the deserted ruin of a donjon, one of the many built by Foulques Nerra. (An American bought it a few years ago for \$900.) Then we came to the gentle, unspoiled country along the River Indre to Saché, where we stopped at the house where Balzac visited over twenty years and which he described in *Le Lys dans la Vallée*. We then followed the

(Continued on page 191)

HOW TO DIET WHILE TRAVELLING

(Continued from page 186)

at all. Because a practiced chiseler never goes on a diet to lose that little extra flesh: he merely resumes the eating habits that he prefers, and nature takes its course.

All that he must do on his trip is to be sensible at the table most of the time. I don't want you to go to Puerto Rico and not enjoy the rapture of an *asopao* or a *paella a la Valenciana* or an *olla Española* at Old San Juan's ancient restaurant, La Mallorquina.

But always seek items that are good for dieters. What can compare with a deceptively simple *petite marmite* Henri IV or a beautiful *pot-au-feu*? Your experience will tell you what to chew and what to eschew. You can dine superbly without ordering things in cream sauce. It's often the sauce that does it, and you can

find out about that sauce. In any case, you may always have your *coq-au-vin*, a simple *salade fatiguée*. A little medium-fat cheese will do small damage if you don't cream it with butter as I used to. A normal wedge of Camembert, or a similar portion of Pont l'Evêque or Port Salut is only about seventy-five calories, and that you save mostly by using dry skim milk and saccharin in coffee.

Let's tie this off with a small profundity. You may sin a little when you travel. These tricks and gadgets will help you not to sin too much. But the little fall off the wagon that we tolerate is tolerable only if you go back to normal dieting habits when you return home.

In the long run, permanent habits control permanent weight.

When fat people diet, it is only an excursion: returning to the over-nourishment that is *their* norm means a return to obesity, which for them is the normal condition. But for members of the Calorie Chisellers Club, the small liberties of gastronomy on tour are the excursion; the chisel diet is the norm.

When some obese friend twits us for the sophistication we enjoy, we may confound him with the wisdom of Brillat-Savarin, the French judge, the philosopher-prince of gourmet-dieting, who wrote in his *Physiology of Taste*: "Very well, then; eat and grow fat; grow ugly, heavy, and asthmatic, and die of melted grease; I shall be there to take notes, and you will appear in my second edition."

THE PERFECTIONIST PACKER

(Continued from page 161)

of her trips: an air-pack, a 29-inch case, a shoe bag, a folding bag, and a Vendôme bag. Mrs. Henry R. Luce's Anthony luggage is covered in brown-and-white French eye-dotted canvas (like a large polka dot) with a binding of tan cowhide.

Saks Fifth Avenue, whose luggage department is a hive of activity, reports that younger travellers buy more of the folding garment-bag, air-pack kind of thing than older travellers do; and that men buy more bags of this kind than women. Apparently, women feel more secure when their clothes are packed in a proper suitcase, even if it's of the lightest possible airweight construction.

Not long ago, Mrs. Loel Guinness bought a handsome set of luggage in dark-red and grey grosgrain tapestry, bound in black cowhide, at Myers in Palm Beach. Her set consists of five suitcases, ranging from 36" to 21" in length; a bottle-bag; a shoe-bag; and a duffel-bag, all in the Aubusson-like tapestry, all with numbered Sesame locks. (Mrs. Guinness is particularly enthusiastic about one of the suitcases which will hold a big evening dress, folded only at the top.)

For a recent trip to South America, the Duchess of Argyll took two suitcases, one 29-, one 21-inch; a shoe-bag; a carryall bag with a zipper closing; and a hatbox, all in matching heavy brown rayon tweed bound in darker-brown plastic, and all from the luggage department at Bonwit Teller. The bulk of her wardrobe was shipped ahead of her, in two good-sized Tex-Raw cases, and one of the English rawhide cases called Revelation which are expandable in size. With her, on the plane, the Duchess took a brown leather zip-fastened bag from Elizabeth Arden—rather like a Vendôme bag—and one of Arden's famous attaché cases, in bright-red leather. These cases, for bottles, cosmetics, and what-not, are light, easy to carry, and slender enough to slip between the seats on a plane. The Duchess marks each piece of luggage with a bright-red paper label, made in London, with her name and address on it; the colour makes it easy to spot at a distance.

Mark Cross make an excellent tan leather zipper bag which will hold overnight things, small bottles and jars of make-up,

books, magazines, and a travelling pillow. Countess Bismarck and Mrs. Mario Pansa are two of the smart women who generally carry one of these bags with them on planes. Countess Bismarck also has a complete set of Louis Vuitton luggage, in the famous V-stamped brown toile that this firm has made unfalteringly since 1896, in everything from huge wardrobe trunks to small overnight cases. The Duchesse de Talleyrand also has the full range of Vuitton pieces. (She was enchanted to learn, at Vuitton, that they make a separate key for each family, not for each client.) Vuitton is also geared to the air age; their new light carryall bag is shown on page 160.

Mrs. Walter Hoving's luggage, from Mark Cross, is in black canvas with a binding of pale saddle-coloured cowhide. Madame Gianni Agnelli has her luggage made at Gucci in Italy—grey leather with a band of blue and black, the family colours. When the Queen of Thailand was in Paris, she ordered a set of luggage made at Hermès, in black calfskin with gold plaques bearing the royal coat of arms; she also ordered a crocodile-skin jewel-case. Mr. William Burden, our former Ambassador to Belgium, also had a set of luggage made at Hermès, in Burgundy-red calfskin.

Many travellers, particularly men, remain devoted to leather luggage, especially as it's now being made in such a way that it's no heavier than canvas. A roster of distinguished men carry T. Anthony leather luggage—bench-made, soft-sided leather cases of hand-boarded London Tan cowhide that do not outweigh their canvas counterparts by an ounce. Mark Cross equips many travellers with English-made brown leather luggage, and with the coloured Testa leather cases made in Germany.

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MORE MONEY THAN TIME

(Continued from page 188)

river to Azay-le-Rideau—that lovely château with its Renaissance furniture and paintings—surrounded by water and a gone-to-seed park with huge trees.

By then hungry, we found a quiet picnic ground among the rushes along the riverbank, where we ate our lunch and watched the fish popping up for flies. Taking route D57, we reached and crossed the Loire to Langeais. Here is a perfect mediaeval castle, with round pointed towers, perfect only because it was quickly built within five years by Jean Bourré in 1465 and not fiddled with thereafter. Satisfactorily entered by a real drawbridge, it has those rarities, a well-kept inner garden and some rooms decorated with tapestries and furniture of the period, through the sense and taste of its last private owners, the Jacques Siegfrieds.

Now on the northern side of the Loire, we drove along its crowded bank to Luynes. Here one climbs by car a well-marked hill to stop for a long look across a valley at the glorious towered castle of Luynes. A man, tilling his acres in the twilight, came over to tell us, happily, that the daughter of the Duc de Luynes was to be married there the following Sunday to a Murat and that the entire village had been invited for lunch. Continuing back to Amboise, we saw houses cut into riverside cliffs, some very modern, with plate-glass windows placed into the clay.

That evening, we drove to Chenonceaux to dine at the charming Ottoni in its flowered courtyard; across the street is the equally good rustic Bon Laboureur et Château. Then we attended the *Son et Lumière* at this loveliest of châteaux. Chenonceaux, small, exquisitely feminine, is built over the limpid River Cher. Its acres of gardens that rise out of the water, its history of sensual pleasure is a refreshing contrast to the gloom and the blood-shedding histories of most châteaux. Loved and cherished by many fascinating women, it was built in 1513 under the supervision of the rich Catherine Briconnet Bohier. Henri II gave it to Diane de Poitiers, twenty years his senior but always his adored. On his death his jealous queen, Catherine de Médicis, took it from Diane and there followed an era of lavish fêtes and balls. Much later, while Claude Dupin was the owner, Jean-Jacques Rousseau stayed

there, tutoring Dupin's sons. Finally, in the middle eighteen hundreds, Madame Pelouze made it her life's work to restore and perfect it as it stands today, owned by the Meniers whose fortune comes from chocolate. Its walls are hung with paintings of many fashionable ladies who cheerfully posed in the nude.

On Friday we wound back to Paris skipping Blois, impressive as it is, to see Ménars, that ravishing house built for Madame de Pompadour and her brother, the Marquis de Marigny, a man of great taste who employed Soufflot as architect. Nancy Mitford, in her biography of Madame de Pompadour gives a fascinating account of Ménars. Its marble parquet floors and some of the furniture remain although a lot was callously sold. We drove down a dirt road to the river edge to both picnic and see a fresh view through the iron fence.

The next château, Talcy, in a small, isolated village, seems to whisper its romantic past. Through a small door one enters a shabby courtyard surrounded by restrained Italian Renaissance architecture. Built by a rich Florentine cousin of Catherine de Médicis, whose daughters were loved by the poets Agrippa d'Aubigné and Pierre de Ronsard, the father of lyric poetry in France, this may account for the brooding peace that hangs over its gardens, its dovecotes, its old wine press. Inside, some of the stone walls, built in 1520, are now covered with eighteenth-century *boiserie*, and the Louis XV furniture must tantalize any antique dealer. The drawing room, of perfect proportions, made me long to settle in, to polish these neglected priceless pieces, lay out ash trays, arrange flowers, light the fire, and give an elegant *soirée*.

One passes Châteaudun on the route back, and if not satiated with the exquisite smaller châteaux, this vast castle is a thrilling sight. But Talcy, to me, has a delicacy I did not wish to spoil and so we drove on to Paris, with our memories.

For our final night we chose a different hotel, the smashing *grand luxe* Hotel Raphaël, off the Étoile on the Avenue Kléber where we delighted in opulence: bedroom, sitting room, and two marble bathrooms. Where should we dine our last evening in

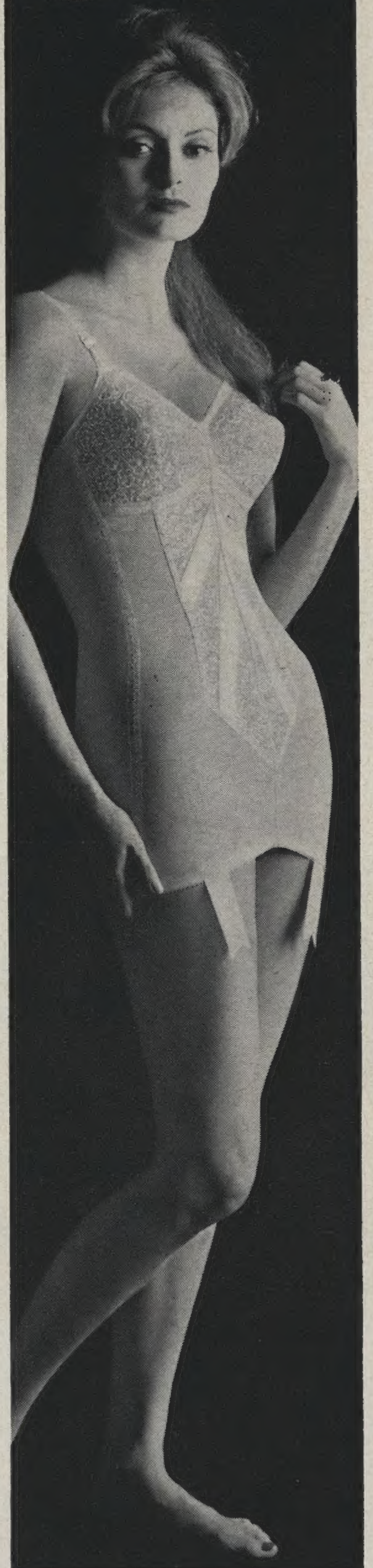
France? The currently chic Les Petits Pavés, run by the daughter of playwright Henry Bernstein, for the smarter intellectuals of Paris? But we wouldn't know the intellectuals from people, and the place is quite simple. Should we have the great dinner at the Grand Véfour with old-fashioned dark woodwork, red velvet banquettes, and unbelievable wines, where just to stroll through the enclosed courtyard of the Palais Royal to reach it, is worth at least some of the price? But that, in a way, was for another trip, the one in which we would visit Chambord and Blois. Wisely we chose the gay, informal sidewalk bistro d'Chez Eux, momentarily à la mode, where the food is marvellous and we were made to feel really welcome—it is on the Avenue de Lowendal, back of the Invalides. After dinner we strolled over to the Seine and looked up and down the river at the buildings so beautifully lighted; finally taxied home to our puffy, gilded rooms.

On Saturday, already nostalgic, we walked through the Luxembourg Gardens examining its plantings, its topiary bushes and trees, strolled downhill from the Sacré-Cœur; took one turn around the Parc Monceau to watch the well-dressed children playing among the phony ruins, taking, of course, a taxi to each. We lunched at the Ritz, hoping to run into friends freshly arrived and thus slip into a home-going mood, which is just what happened, and it eased the sadness of leaving.

The hour of departure came and we experienced that modern miracle of leaving Orly Field at seven and reaching New York's Idlewild at nine. Back to the land of do-it-yourself, I grabbed my shopping cart, loaded it with my luggage, was accused of lying by a customs man who insisted my American bargain-sale suit had been bought in Paris, finally reached Manhattan to enjoy a comforting excellent supper at the Ermitage, with, in prospect, those marvellous Sunday newspapers.

I felt that we had been away in time as well as in space, as indeed we really had. Even the cost was not too high when we figured that we had had the feeling of a three-week holiday for the price of one, and had given up just five working days.

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